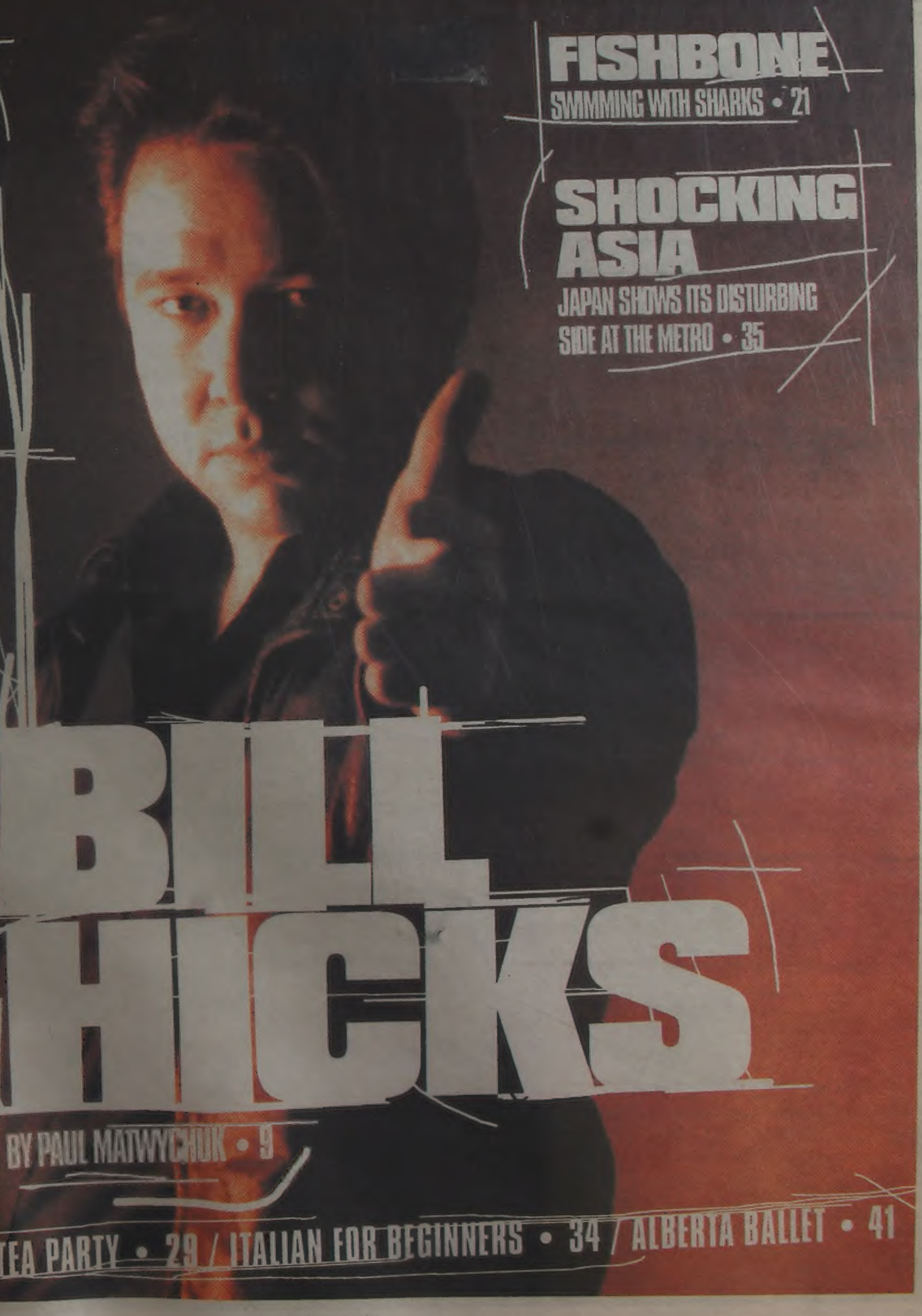
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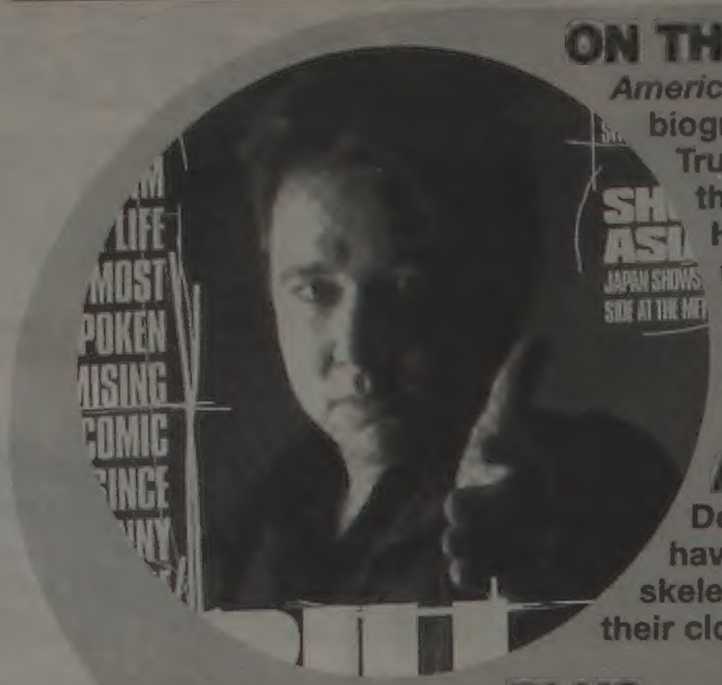
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MEDIA JUNGLE

insight into the hype machine

BY PAUL MATWYCHUK

Something Wilder

When you look at pictures of the late, great writer/director Billy Wilder on the sets of his films, it's hard not to smile at the alarming physical contrast between those great, impossibly glamourous Hollywood stars—Humphrey Bogart, Cary Grant, Audrey Hepburn, Tony Curtis, Jimmy Stewart, Marlene Dietrich, Marilyn Monroe—and the short, chinless, owlish little man beside them who merely thought up all those smart, sophisticated, cynical things for them to say and all those wonderful, romantic adventures for them to embark on.

But Wilder was no meek little dreamer content to stay in the Hollywood shadows; he was a witty, worldly, extremely ambitious man who fought fiercely to maintain creative control over every single one of his pictures. (There's a famous story about Louis B. Mayer standing on a stairway after the first Hollywood screening of Wilder's dark Hollywood satire *Sunset Boulevard* and shouting, "How dare this young man, Wilder, bite the hand that feeds him?" Whereupon Wilder, who, unbeknownst to Mayer, was standing nearby, replied, "I am Mr. Wilder, and go fuck yourself.")

Wilder emerged at the end of all those battles with one of the richest, most astonishing filmographies in Hollywood history—only Howard Hawks rivals Wilder for the versatility and consistent high quality of his productions. Wilder's work includes everything from hard-bitten dramas like *The Lost Weekend, Ace in the Hole* and *Double Indemnity* to classy comedies like *Love in the Afternoon, Sabrina* and *A Foreign Affair* to big-budget star vehicles like *The Spirit of St. Louis, Witness for the Prosecution* and *Irma la Douce* to lesser-known sleepers like *The Private Life of Sherlock Holmes* and *Five Graves to Cairo*. Oh, and also in there he directed the classic white-collar satire *The Apartment* as well as *Some Like It Hot*, which is quickly attaining *Citizen Kane* status as the consensus choice for the greatest comedy ever made.

It says something about the ragged state of the *Edmonton Journal*'s current entertainment section—which no longer even has a full-time film critic—that when Wilder died of pneumonia last Thursday at the age of 95, the only acknowledgment the newspaper made of his passing was to pull a brief, anonymous, completely perfunctory obit off the Associated Press wire service and bury it on page 10 of Friday's "What's On" section. (By contrast, just a few days earlier, the death of Milton Berle—a no-talent hack of a comic lucky enough to have been in the right place at the right time—got a front-page mention and a lengthy career retrospective on page A2.) Are the *Journal*'s resources really so inadequate (or its writers so lazy) that no one on the staff could be bothered to pen even a short tribute to an artist as important, as influential and as universally beloved as Billy Wilder?

Wilder deserved better. He was one of the last living links not just to the golden age of Hollywood glamour, but to the golden age of Hollywood screenwriting—the sexed-up, hardboiled repartee of *Double Indemnity*, the Old World suavity of *Ninotchka* and *Love in the Afternoon* and the New World raucousness of *One, Two, Three* and *The Fortune Cookie*. As you watch a Wilder movie, you're always aware of the script—not because the writing is phony or obtrusive, but simply because the dialogue has such snap to it and the storytelling is so surehanded that you

SEE PAGE 6

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THREE DOLLAR BILL

truth and opinion about gay life

BY RICHARD BURNETT

Tuning *Out*

I've always adored making a grand entrance. So when Montreal film company Ideacom asked me if I would like to be profiled on *Out in the City,* their new groundbreaking Life Network TV series on gay life, I pulled a long drag from my cigarette and replied, "I'm ready for my close-up, Mr. DeMille."

Now, I'm no Gloria Swanson. And let me tell you, the glamour of being on TV quickly wore off when I was asked to do take after take, scene after scene. But the most disconcerting thing about being filmed is what many people also find disconcerting about being interviewed in this very column: they have no idea what I'll write, how I'll write it or, most important of all, how they're going to come off when it's all said and done. And that was my biggest fear about being in *Out in the City.* Simply put, I'm a control freak.

Take my godson Skye, for instance. Last autumn at my place with the *Out in the City* camera crew in tow, contributing director Maureen Maurovitch asked Skye, "So what do you think about two guys kissing?" Skye scrunched his face like all eight-year-olds do when they're disgusted and said, "Yeechhtl"

Well, I just about died because I immediately asked myself whether viewers think Skye's reaction was homophobic. So, with the camera still rolling, I asked Skye, "What about a girl and a guy kissing?"

"Yeechhtl" Skye said without being cued. "That's disgusting!"

Besides Skye and myself, there are 20 other fabulous Canadians profiled in this series. There's Sheena Hershey (a.k.a. Brian Carbonneau) hands down the fiercest drag queen in Canada. There's Zilon, the underground painter whose graffiti made Zilon synonymous with '80s Montreal. And there's Gay Games gold-medal bodybuilder and personal trainer James Michael Lavigne, who also strikes me as a control freak.

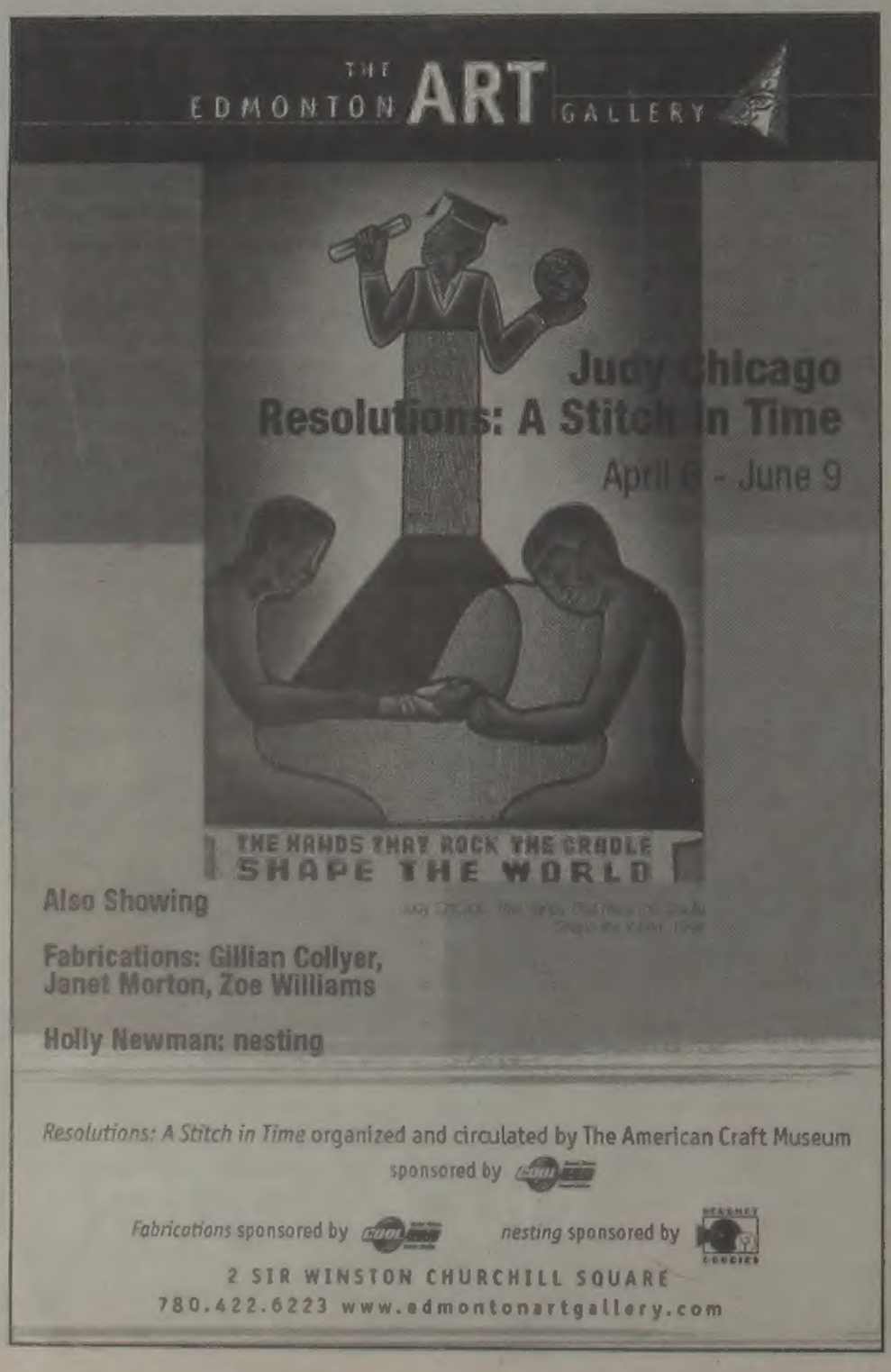
"I've been interviewed by journalists in over 20 countries the last 12 years and I found this TV series was less an interview than a docu-soap," Lavigne told me. "I'm in control of what I say when the camera is on but I'm always concerned about how I will look because winning the gold medal at the Gay Games put me on a platform. I try to promote fitness and health in the gay community and use sport to help build self-esteem. I like encouraging athletes from around the world to take part in the Gay Games because when I was a teenage faggot, sports helped me build my self-esteem."

Believe me: the media-savvy Lavigne talks about it at length in *Out in the City.* Zilon, fresh from his exposition at Toronto's O'Conner Gallery, is another larger-than-life personality with star wattage. "There were moments when I wasn't in the mood to be followed by a camera," he says. "I'm usually a discreet person that likes to hide in the corners. When I went to a cocktail party one night, it was hard to pass unseen with a camera crew trailing you. But I agreed to do the series because I also want people to know that I don't live in a big loft and have lots of money. I live in a tiny apartment with two cats.

"I've seen a couple of clips from the series," he continues, "and I like that it's not *Queer as Folk,* which is just a gay *Beverly Hills 90210.* These are not beautiful models from the pages of glossy gay magazines. There is more to us than drag queens. Sometimes it's good to see the dark side of the moon."

Out in the City co-ordinating director Jean-François Monette expects the Life Network to pick up the 13-part series for another two seasons. The show may even hit the road and profile queer Canadians in more cities across the country. "Because it's a Canadian production and not MTV, we don't have unlimited funds," Monette explains. "We can't follow people around for a year. But I think the end result is good. The idea was to show the widest range of gay life possible to break down stereotypes and I think we show that our lives are as boring and exciting as those in the straight world." V

Out in the City airs on the Life Network Tuesdays at 9:30 p.m. beginning April 9. It will also air on PrideVision beginning in September.



Media Jungle

Continued from page 4

feel unusually secure in your theatre seat, right up to the final scene. And did any writer ever have a better knack for endings than Wilder? "Shut up and deal." "Nobody's perfect." "All right, Mr. DeMille. I'm ready for my close-up" Kirk Douglas falling to the floor, dead, at the end of *Ace in the Hole* in such a way that his face fills the entire frame.

The *Journal* obituary gives the false impression that Wilder, who fled Germany and came to America in the '30s knowing not a word of English, never fully mastered the language. Horseshit. Wilder's screenplays positively *exult* in their command of English—the hero of his screenplay for Howard Hawks's *Ball of Fire* was an English professor who falls in love with a nightclub singer while researching an encyclopedia entry on American slang. But you get the feeling that Wilder could have written a dozen volumes on the subject off the top of his head. His mind seemed uniquely suited to tackling subjects both light and dark: he put Marilyn Monroe over the subway grate in *The Seven Year Itch,* but as an old man he also dreamed of coming out of retirement to direct the film version of *Schindler's List*—that is, until Steven Spielberg did it instead. (Several members of Wilder's family, including his mother, died in Auschwitz.)



Billy Wilder has ridden off into the sunset

At one point in *Conversations With Wilder,* a collection of intimate interviews between Wilder and Cameron Crowe that's starting to look like a classic work of film journalism, Wilder says, "There's no such thing as 'Wilderesque.' It's all just... stuff." But he's being too modest—the Wilder touch is unmistakable. In his early days in Hollywood, Wilder was a protégé of director Ernst Lubitsch, and supposedly Wilder always kept a note taped over his typewriter that read, "How would Lubitsch do it?" But while Wilder adopted Lubitsch's cosmopolitan outlook on the world and emulated his ability to find simple, elegant ways of conveying character points and solving plot problems, Wilder's wit was more acid, his attitude was more cynical and his scenarios had more of a feel for the hustle and bustle and the sexual swagger of everyday American life.

In later films like *Kiss Me, Stupid* and *The Seven-Year Itch,* that swagger occasionally threatened to curdle into outright smuttiness. But as François Truffaut once noted, "It doesn't take seven minutes to realize that [Wilder's work] is beyond smut and licentiousness and that it takes us past the limits of evil to a kind of worn-down regret, good humour and kindness."

It's hard to feel anything but regret now that Wilder is no longer around. He hadn't made a movie in more than 20 years, but his sheer personality—which remained sharp, vigourous and unsentimental right up until the very end—stood as a rebuke to modern Hollywood, evidence of how easy it once was to make films that succeeded as both popular entertainment and as art. "I was not a guy who was writing deep-dish revelations or writing a play like *Waiting for Godot,*" Wilder told Crowe. "That did not interest me. It interested me to lift the taste of the average person, just lift it a little bit. If people see a picture of mine, and then sit down in a drugstore in a neighbourhood or have coffee and talk about it for 15 minutes, that is a very fine reward, I think. That's good enough for me."

"And 15 minutes is enough for you?" Crowe asked.

Wilder paused and reconsidered his statement. "Fifteen minutes," he said, "is the *minimum.*" V

your guide to what's really going on

VUE NEWS

POLITICS

Better than Ezra?

CALGARY—Stephen Harper may have won his first battle, but the Canadian Alliance is still at war. With itself.

Notorious gadfly Ezra Levant begrudgingly changed his mind and surrendered his nomination in Calgary Southwest last week, paving the way for new party leader Harper to win the May 13 by-election and take a seat in Ottawa. But Levant's initial refusal to step aside for the good of the Alliance, whatever his true motives were, is a pretty good indication that the infighting which plagued the party during Stockwell Day's reign hasn't been eradicated.

Levant had already spent $100,000 on his campaign and said that the riding's grassroots wanted him as their MP. So the self-described "Stockaholic" didn't give in to the opening salvos of pressure from Harper and the rest of the Alliance brass, who were desperately hoping to avoid another internal spat right after the leadership vote. But one day after his defiant press conference, 30-year-old Levant acquiesced.

"This was really a nuisance we didn't need and I'm glad it's resolved," responded a relieved Harper, who's a lock to win Preston Manning's old riding in Cowtown with the Liberals and Conservatives not fielding candidates. "I think Ezra is an intense guy who had his heart set on [joining buddies like Rahim Jaffer in Ottawa]. He's put a lot into it and I think in the last 24 hours the bigger picture became apparent."

Right-wing pundits, however, haven't quite gained that wider perspective yet. *Edmonton Journal* columnist Lorne Gunter immediately dubbed Levant the Alliance's new "hero," despite the damage caused by his short-lived stand. What Gunter and Levant don't seem to realize is that it'll take more than the belated appearance of unity for the party to regain whatever credibility it once had (or at least hoped to get). And you know that with Day and the so-called dissident MPs lurking in the wings somewhere, and the unite-the-right movement still smoldering, the Alliance will remain its own worst enemy for the time being. —DAN RUBINSTEIN

The pay's the thing

EDMONTON—The new pay package Alberta MLAs granted themselves last year takes effect this week, and it's plump: $6,750 annually for RRSP contributions, a full year's salary as severance for every four years in office and a 2.8 per cent raise. On its own, the plan would be controversial because of how many perks it contains and how it was unilaterally and covertly implemented. But juxtaposed against the wave of cutbacks swamping the province, the absurdity is even more glaring.

Liberal health critic Kevin Taft is worried about rural regional health authorities having to lay off staff and reduce services because of budget shortfalls. New Democrat leader Raj Pannu is concerned about more financial fiascoes like the recent transportation grant and Grade 10 credit cap flip-flops. Liberal leader Ken Nicol, in his weekly report, wrote about the not-for-profit and volunteer groups that will suffer because they're losing the $51 million they used to be handed by the now-abolished community lottery boards.

The Tories have also stopped funding the Safe and Caring Schools anti-violence program because Alberta Learning says it was a limited-time initiative that did a good job. Throw in this week's 30 per cent increase in healthcare premiums, not to mention the end of a program that subsidized glasses, dentures and trips to the dentist for seniors, and the extra money MLAs will be receiving is downright ludicrous. —DAN RUBINSTEIN



TRAVEL

Flight risk?

OTTAWA—Critics from both the left and the right are lambasting the new federal airport security tax, arguing that the Liberals are using the emotional impact of 9/11 to ram through a tax grab.

Air passengers now have to pay a $12 tax on every flight they take within Canada. That's not a round-trip tax; if a flyer needs to make connections within our borders, the passenger has the tax applied to each flight segment.

While the Liberals promise that the money will be used to beef up air security, NDP MP Lorne Nystrom said it will collect $1 billion more annually than what is needed to make planned changes to the nation's airports. "These punitive user fees," Nystrom said, "will in fact in some cases be as high as $72 with no way for Canadian air travelers to be refunded for excessive tax gouging.... This new Liberal GST is going to ultimately hurt an already struggling airline industry, hurt tourism in Canada, hurt communities dependent on the economic activity generated by their airports and selectively penalize Canadian air travelers who must shoulder the burden of an unfair tax."

Meanwhile, Alliance finance critic Jason Kenney argued that smaller airports like Charlottetown and Saskatoon will collect more dollars in taxes than is needed to run their facilities. The Alliance wanted to either have the tax capped at $24 per passenger or to have it charged as a sales tax on the cost of the flight—so first-class travelers would pay more than those going in economy. "The Liberals just do not seem to care that every major group in the travel industry has said that the tax will penalize short-haul travellers and airlines, hurt an already weak tourism industry and do little for security," said Kenney.

The feds established the Canadian Air Transit Security Authority, spending $100 million on the program before the implementation of the tax. CATSA will take over all airport screening programs and deploy armed RCMP officers onboard planes. —STEVEN SANDOR

EDUCATION

Tuition impossible

EDMONTON—Complaints about Alberta's rapidly rising post-secondary tuition rates are common, but a new study by the Canadian Centre for Policy Alternatives puts some crunched numbers behind the criticism.

Between 1991-82 and 2001-02, the average university tuition paid in the province soared by 160.8 per cent—more than 30 per cent higher than the increase in Ontario, which had the second biggest jump. College tuition in Alberta, meanwhile, swelled by 292.9 per cent over the last decade, second only to private IT institute-saturated New Brunswick's 300 per cent. University undergrads in Alberta now pay an average of $3,970 to attend class for a year, a tough tab for students to swallow despite Alberta Learning spokesman Jerry Bellikka's boast about the province's Canada-best bursary, scholarship, grant and loan programs.

"Alberta has downloaded an awful lot of the responsibility for post-secondary education to students and their families," study co-author Erika Shaker said to the *Edmonton Journal*. "This is certainly surprising given that Alberta is one of the wealthiest provinces." But not surprising if you know who holds the purse. —DAN RUBINSTEIN

SCREENINGS

Really independent films

EDMONTON—A pair of film screenings you might be interested in this week if you've already seen *Sorority Boys*:

Save Our Land, Save Our Towns is an hour-long look at how North America can protect its cities, towns and countryside from urban sprawl. Showing in the Centennial Room on the lower level of the Stanley A. Milner Library at 7 p.m. on April 10, the doc is especially timely on the heels of a Sierra Club Prairie Chapter report (available at prairie.sierraclub.ca/sprawl/health.html) which details how the health of Edmontonians is being affected by sprawl. It's free to attend, but people are asked to pre-register by calling 988-2713 or e-mailing esis@compusmart.ab.ca.

On April 5 in the Bloomsbury Room above Orlando Books on Whyte Avenue there will be an evening of activist videos. March's *Indymedia Newsreal* starts at 7 p.m., followed by *Colombia in Crisis* (which looks at the drug war in Colombia) and then *What Happened in El Firme?* (which is about forced displacement in the Colombian Pacific). Admission is by donation, with proceeds going to the Canada Colombia Solidarity Campaign, the Alberta Indymedia chapter and ongoing activist screenings. —DAN RUBINSTEIN

VUEpoint

BY DAN RUBINSTEIN

It's not easy being Greenwoods'

Take a walk along a café and boutique strip in pretty much any cosmopolitan city in North America or Europe—even *Toronto*—and the odds are decent that you'll pass a good bookstore. You might even go inside. Not a chic chain outlet where beautiful people go to read magazines on the windowsill or drink overpriced lattes while comparing the tires on their souped-up baby strollers with their friends. No, a *good* bookstore, where people browse through and buy books. You know, like literature and stuff.

Edmonton has such a bookstore on Whyte Avenue, on the south side of the strip just east of the 104 Street intersection. But in two months, after 23 years on the block, Greenwoods' Bookshoppe—bizarrely placed apostrophe and all—will be moving two and a half blocks south to a strip mall (beside the new organic market) with a large parking lot. Owners/siblings Gail and Brad Greenwood say they have a number of reasons for moving: rent increases, panhandlers in the (too) small alley-side parking lot out back and the drunken bar crowd on the sidewalk out front. And while the storefront they're vacating will no doubt be promptly filled by building owner Henke Hendricks, the loss of the signature bookstore from that stretch of Whyte is part of a lamentable chapter in the evolution of the avenue.

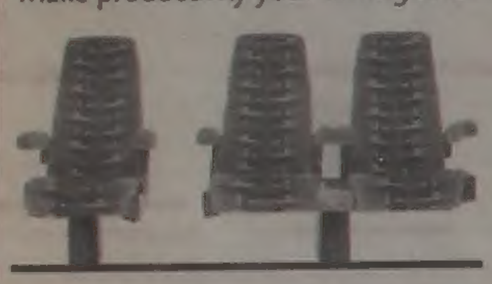
Despite parking requirements and limitations on square footage and seating capacity, there's already talk of another bar moving into the area. Hendricks says he'd prefer not to lease the property to a bar, but he ominously says he has to make money from the space. There are also rumours that a Gap store might fill the, er, hole, although similar gambits have surfaced and faded in the past, like when Sam the Record Man shut down across the street and the Gap was supposedly salivating on the sidelines. Regardless, Greenwoods' will be gone sometime in June, and with it the pedestrian traffic—i.e., readers—that helped stir up the diversity of the Whyte Ave scene.

The strip clubs and softcore porn theatres of the past probably won't be returning anytime soon and the bars and retailers of Whyte Avenue circa 2002 don't represent the epitome of urban sophistication. But subtract one bookstore, a place you can slip inside on a dreary day and make like you're in New York or London for at least a few minutes, and some of the appeal of Old Strathcona is gone. Granted, Greenwoods' is only moving two blocks away. But surrounded by supermarkets and parking lots, and reflecting the glare of Blockbuster neon, it'll be a different world down there.

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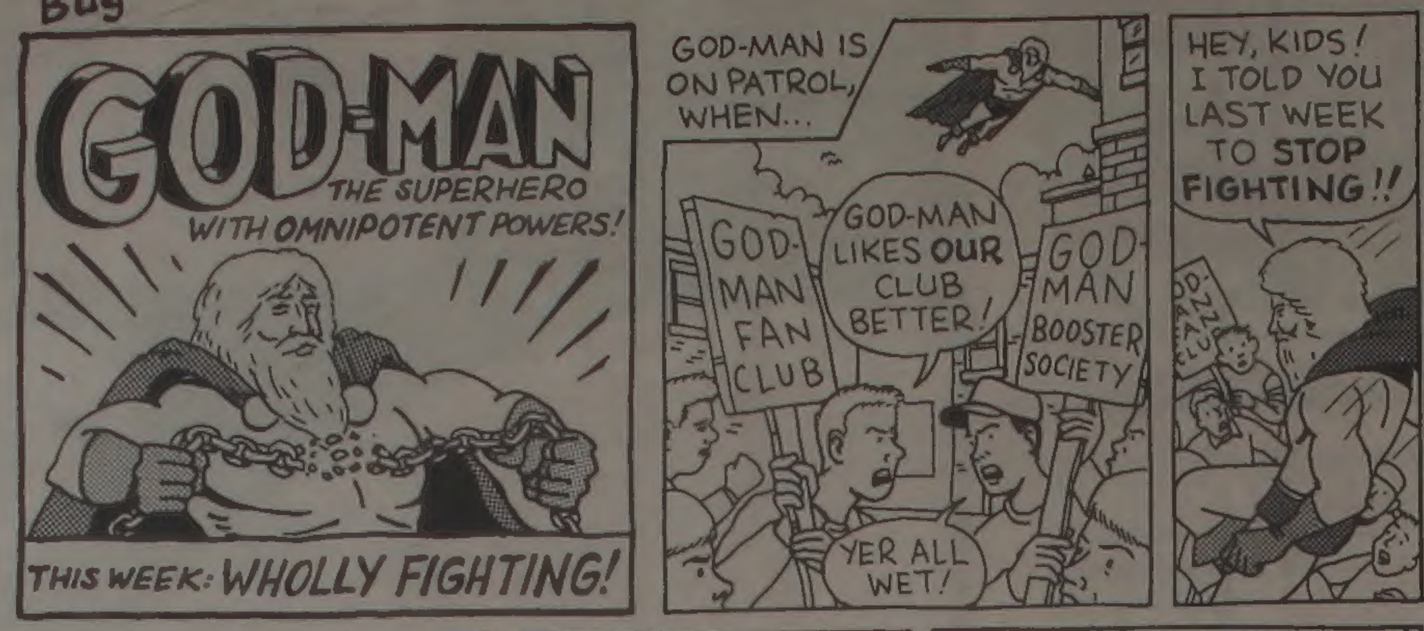
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American Screamer



A new biography charts the life of Bill Hicks, the most dangerous, relentless comic of his generation

By PAUL MATWYCHUK

"They blow themselves up in order to get at us, and we launch three-million-dollar missiles off of giant floating iron islands 2,000 miles away. Who are the real cowards?"
—COMEDIAN BILL HICKS (1993)

That statement has all the qualities that have come to be associated with the late, great comic Bill Hicks: it rejects conventional wisdom, it's shockingly funny, it's too controversial to put on network television (when Bill Maher expressed the same sentiment shortly after September 11 on his TV show *Politically Incorrect*, ABC nearly yanked the program off the air) and almost nobody outside of a fanatically devoted cult of admirers knows Hicks said it first.

Hicks, who died of cancer in 1994 at the age of 33, spent the last 16 years of his life doing standup comedy, refining his wit, stoking his intense hatred of consumer culture, political hypocrisy and any waste of human potential, moving his act into ever more provocative and dangerous areas of social commentary and criticism—and by the time he died, he had become arguably the most important comedian of his generation. "Noam Chomsky with dick jokes," he called himself. Janeane Garofalo refers to him as "the gold standard of wit." Dennis Miller considers him a genius—"one of the five best comedians I've ever seen in my life." The *New Yorker*'s John Lahr called him "an exhilarating comic thinker in a renegade class all his own." Filmmaker John Magnuson, a close friend of Lenny Bruce and the director of *The Lenny Bruce Performance Film*, thought Hicks was the closest thing he'd seen to Bruce in 30 years. Hicks was a cult figure in England, the winner of the Critics Award at the Edinburgh Fringe Festival and the man who once said of pro-lifers, "Do me a favour—don't lock arms and block medical clinics. If you're so pro-life, lock arms and block cemeteries." His act was controversial enough to have been censored by the David Letterman show—*twice* (once on NBC and once on CBS). Denis

profile

Leary stole a good part of his persona—and several outright routines—from Hicks.

Okay, so how come you've never heard of him?

"There are times when I'm shocked by how marginalized he is in the press generally," says Cynthia True, whose new book ***American Scream: The Bill Hicks Story*** is the fullest account yet of Hicks's tumultuous life and career. "Here [in the U.S.] there's been a lot of talk about comedy and free speech, with Bill Maher nearly getting thrown off the air. Not to say Maher stole it from Hicks, but it stuns me that no one has said, 'Hey, that's material Bill Hicks used to do.' Or 'Hey, Bill Hicks got kicked off TV too.' It was not even mentioned—in fact, *Variety* did a big cover story about freedom of speech to coincide with the HBO U.S. Comedy Arts Festival. And in this huge thing about censorship and these heroic artists who have railed against it, there was not one mention of Bill Hicks's name. And none of the other artists brought him up either. It was very strange to me, because I couldn't imagine a conversation about American comedians and censorship without Bill Hicks's name being involved. And ironically, the piece was dated February 26, which is the date Bill died eight years ago."

"The ads for Silence of the Lambs say that the movie is so scary, you'll hold your seat until your knuckles are white. That's the way I feel after I see Chevy Chase movies. I pace the floor, I can't sleep, I'm frightened. 'Are they makin' another Fletch?' How does this guy do it? Is it a pact with the devil? Every one of his movies sucks. And then I go, 'Maybe they should, you know, skin Chevy Chase and put his skin on a funny person.'" —BILL HICKS, INTERVIEWED BY *THE NOSE* (1993)

Today, Bill Hicks's legacy rests on a handful of bootlegged recordings of his club act, videotapes of his TV appearances and four scathingly funny CDs, which have recently been reissued by Rykodisc: *Dangerous*, *Relentless*, the more conceptual *Arizona Bay* and the posthumous *Rant in E-Minor*. (There's also a best-of compilation available called *Philosophy* that's a good starting point for Hicks newcomers.) The discs were made at a time when comedy albums were no longer the hot sellers they were in the '70s, the heyday of Steve Martin and Cheech and Chong. But, as True notes in her book, it was very important to Hicks that he leave behind a body of work, not just a series of half-remembered performances in a string of interchangeable comedy clubs.

"I don't think Bill ever really came across on television the way he should have," says True, "because he was so censored. And I don't just mean profanity, which really isn't that big an issue. But he couldn't do political material. And also, just the nature of a six-minute set [hampered him]. A comedian like Hicks has to boil. He has to cook. It's rant-based, and when he was forced to switch gears from bit to bit every two minutes, he really couldn't get going."

During his appearance on *The Late Show with David Letterman* on October 1, 1993, Hicks wasn't allowed to get going at all, and one of the most revealing sections in True's book—revealing not just of Hicks's personality, but of the ridiculously cautious nature of the mainstream media—is her account of how, following the taping, CBS and *Late Show* producer Robert Morton decided to censor Hicks's act from the show. (Apparently, what they objected to was Hicks's numerous jokes at the expense of organized religion—to wit, "A lot of Christians wear crosses around their necks. Nice sentiment, but do you think when Jesus comes back, he's really going to want to look at a cross?") It remains unclear exactly who gave the final order to give Hicks's segment the axe, but the experience only solidified Hicks's disillusionment with (and hatred of) corporations and the power of advertising. (He often referred to his home country as "the United States of Advertising.")

"Robert Morton recently told me that the idea that networks are concerned about offending individual audience members is a fallacy," True says. "The only thing the network cares about is offending advertisers. Period. So if Bill's doing pro-life material, they've got to worry that Johnson & Johnson is going to pull ads. So I think that whenever you're dealing with an ad-sales-based model of television, you're going to have problems with free speech.... I think Letterman and Morton certainly should have [stood up for Hicks], but I also realize that's just me operating in a vacuum. I think what they did was wrong, but I also think that they felt they didn't have a choice. It comes down to a question of integrity versus practicality. It's not any one person's fault; it's just the whole system collapsing in on itself."

The incident, to a certain extent, "made" Hicks's reputation. The story was featured in headlines across the country, it provided a convenient, topical hook for John Lahr's attention-getting profile of Hicks in the *New Yorker* (the article which firmly established Hicks among the smart set as a "social satirist" and not just another standup comic) and even inspired a memorable episode of *The Larry Sanders Show*. But in the long run, it may also have wound up only

SEE NEXT PAGE

Bill Hicks

Continued from previous page

marginalizing him further—now he was that comic whose act was "too dangerous" for mainstream audiences to ever accept.

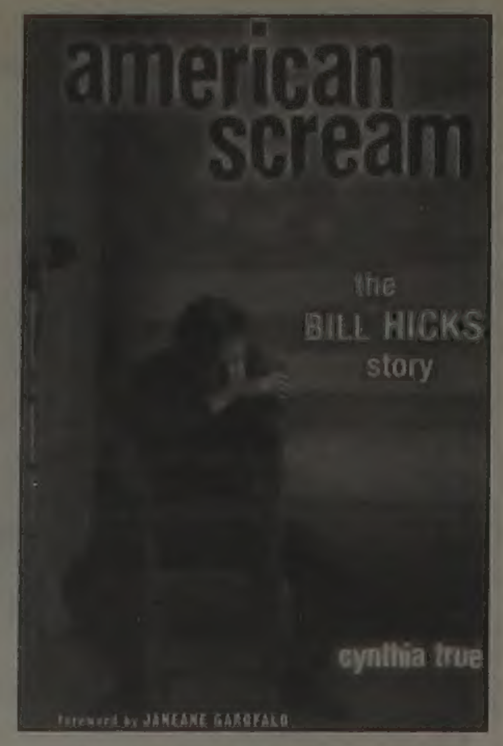
"Like many talented people," True says, "he knew that he was good. That wasn't an ego thing; it was just a knowingness that really, really talented people have. He just wanted to be heard, he just wanted exposure, and he believed he was entitled to it. When he began to get success in England, it was such an intense reaction—people saying, 'Oh my God, you're the next Lenny Bruce'—it was a bittersweet experience for him. It was thrilling, of course, but it really highlighted his difficulty in North America and his feeling of 'Why can't I get arrested in my own country?' Particularly because Bill was such a deeply American figure, and so wrapped up in the fabric of American life and politics. I mean, Bill was a Southern boy whose favourite book in the world was *Huck Finn*."

"The Supreme Court says pornography is any act that has no artistic merit and causes sexual thoughts—that's their definition, essentially. No artistic merit and causes sexual thoughts. Hmm. Sounds like every commercial on television, doesn't it?" —BILL HICKS, FROM *RELENTLESS* (1992)

Hicks (who for a brief stretch in his career made a habit of entering the stage dressed up as a bargain-basement Elvis) was frequently described as a "rock 'n' roll comic"—a guy who brought all the attitude, energy and testosterone of rock into the staid world of the comedy club. An amateur guitarist, he even dreamed of one day pursuing a side career as a rock musician. (Hicks and a group of his friends belonged to a glorified garage band called Marblehead Johnson.) And few topics could bring Hicks's act to a boil more quickly than the sorry state of modern music. "What kind of fucking Reagan wet dream is this," he would shout, "where rock stars are hawking Diet Coke? What *real* rock star would do that? 'Hi, I'm Keith Moon for Snickers!'" Once at a music industry party, in front of an audience full of label executives, high-ranking radio personnel and rock musicians (including Jon Bon Jovi), Hicks launched into his trademark screed against rock stars who don't do drugs but *do* endorse products in ads and TV commercials.

"These rockers who don't do drugs?" he screamed. "They suck suck suck suck! Soulless, ball-less pieces of shit! They were *made* to do fuckin' Pepsi and Taco Bell commercials!... They suck Satan's cock on a regular fuckin' basis. *AHORRRRRROOOOOOO!* Suck that black wormy jizz down your gullet, you soulless piece of shit! You *suck!*"

"I think the bits about 'rock stars against drugs' and rock stars hawking Diet Cokes are my favourites," says True. "That's an example of material that *nobody* was doing—I think Hicks was the first person to do that kind of stuff. I had never heard anybody take on commercialism in that particular way before—calling out other artists. I thought that was incredibly powerful. And it's something I don't think people have much consciousness about anymore. We've all been raised with Madonna doing Pepsi ads and that kind of thing, and we think it's normal; it's part of being a musician or an artist. And for Bill to say, 'Wait a minute!' is a classic example of him waking people up."



"I was in Alabama and these three rednecks met me after the show. 'Hey, buddy! Mr. Funny Man! C'mere. Hey, buddy, we're Christians and we don't like what you said up

SEE PAGE 13

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You can call me alpaca

All hail the miraculous alpaca—the llama's most fashionable relative

BY JULIANN WILDING

Keeping in mind that up until a week ago I didn't even have a clear idea what an alpaca is, it shouldn't be surprising that I was also unaware that Edmonton happens to be home to the Canadian Alpaca Breeders Association (CABA),

fashion

an organization with an increasingly high profile within the international textile industry. Last week the CABA held an alpaca show at Northlands Agricom, and I was quite surprised at both the importance being placed on these animals and their fibre as well as the lack of awareness the fashion industry seems to have toward the humble alpaca.

Alpacas are still fairly uncommon in North America: there are about 11,000 of them here, compared to the 1.5 million dwelling in their native South America (primarily in southern Peru, Bolivia and Chile). The alpaca is a gentle, fluffy mammal, a cousin to the llama, that slightly resembles a camel crossed with a sheepdog. They are small (100 to 175 pounds and 34 to 36 inches tall) and have been easily domesticated for over 5,000 years. They were treasured by the ancient Inca civilization for their fine, cashmere-like fibre, which was used to clothe royalty. The two breeds of alpaca (the *huacaya* and the *suri)* differ in the qualities of their fibre. The huacaya has crimped, wavy fleece which grows to a fluffy, full, thick coat, while the suri has a straight, lustrous fibre which drapes their bodies in long, wavy locks.



These creepy-looking alpacas went from the pen

Fleece in our time

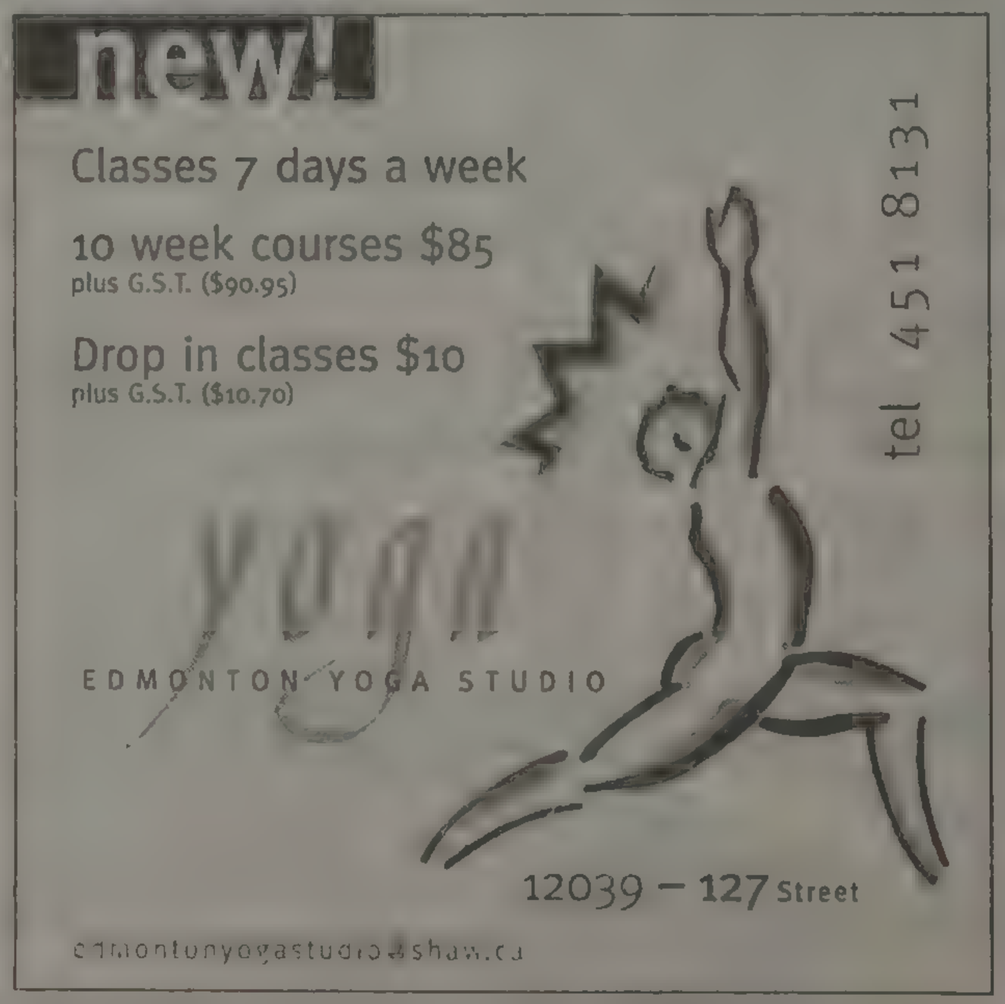
Alpaca fleece is currently considered one of the world's most luxurious fibres, famous for its fineness, light weight and its insulating quality, which is eight times that of sheep's wool. There is more thermal capacity in alpaca fibre than almost any other animal in the world; it contains microscopic air pockets, which create lightweight garments with high insulation values. Alpacas produce a very fine, hollow fibre which, with the exception of mohair, is the strongest animal fibre in the world and therefore ideal for industrial processing; as alpaca fibre becomes finer, its strength does not lessen, making it extremely sought after by the textile makers of Britain, Europe and Japan. Alpaca fibre comes in 22 natural colours and has a high yield of clean fibre after processing: 87 to 95 per cent compared to 43 to 76 per cent for sheep's wool. It doesn't have to be de-haired like cashmere or camel, has no guard hair and can be woven to range from bulky tweed to a fine gabardine. But it's the alpaca's scarcity, not its range of miraculous attributes that enables dealers to demand a premium price for it.

The CABA brags that many breeders enjoy returns of up to 70 percent, but acknowledges that the sheer unavailability of the material means alpaca fibre will probably never be as abundant as wool—a situation similar to the one ostrich breeders face against the beef industry. Still, alpacas are very easy to take care of and make a very soft sweater, but changing the traditions of an old industry that is in no danger of becoming obsolete is next to impossible; alpaca fibre will probably only reach the standards of a lesser-used luxury fibre, such as mohair or cashmere.



...to the shearer







Bill Hicks

Continued from page 10

...re.' So I said, 'Then forgive me.'"
-BILL HICKS, FROM *RELENTLESS* (1992)

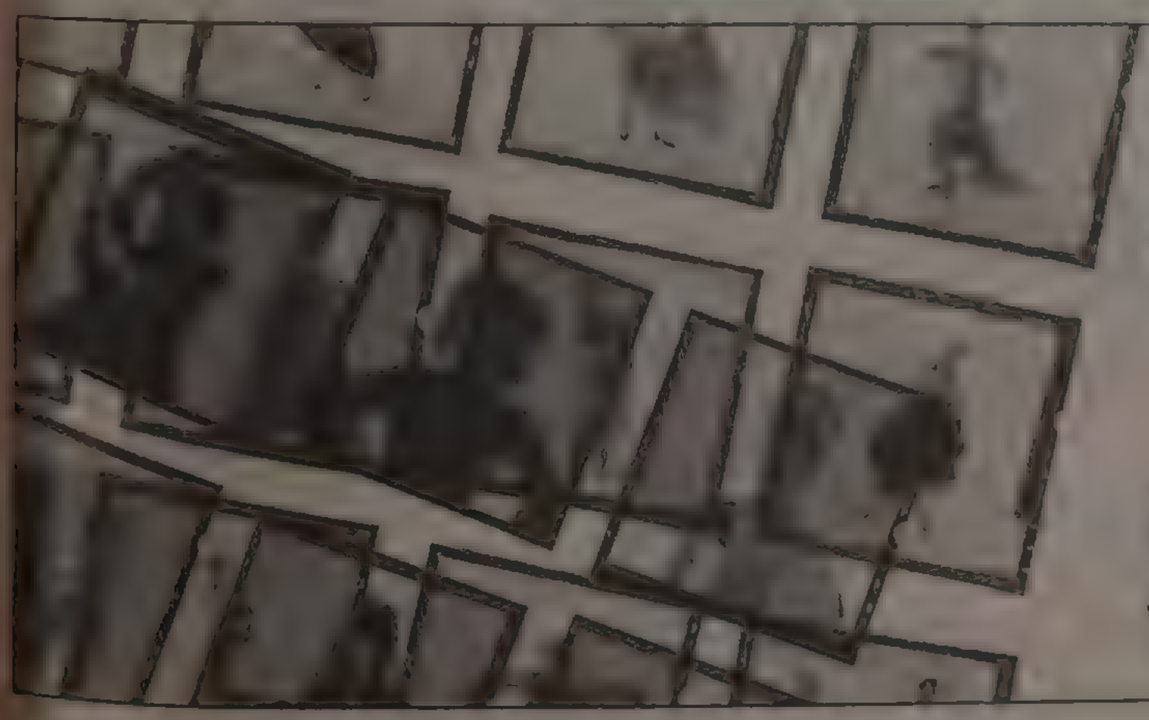
...k was a complex man," says True, but there were a few things that definitely matched up [in people's recollections of him]. Number one—amazingly well-liked. Even among other comedians, who are sort of infamously kind of snarky about each other, I have really not heard anyone say a truly bad thing about him. A lot of people have this image of Bill as this very hard guy, this embittered cynic. But I was shocked to hear he was very romantic. Women talk about what a gentleman he was and how polite and Southern in that way. And I think what gives his material its emotional weight is that underlying sense of Bill as a heartbroken idealist. His stuff is sandwiched with an optimism that I've never heard in comedy."

You couldn't ask for a better example of Hicks's optimism than the moment on *Rant in E-Minor* when Hicks makes the following announcement to his audience: "Folks," he says, "it's time to evolve ...as." And then he proceeds to give them an example. "Why do we have a drug czar in this country, and why is he a cop? Why isn't he someone who has had a drug or alcohol addiction and overcome it, and who could help people with the same problem with *compassion* instead of *condemnation?* Why do we put people who are on drugs in jail? They're sick! Sick people don't get healed in jail. See?" he says, speaking slowly as if he were explaining the most obvious principle imaginable to the dumbest person in the world—a president, perhaps. "It makes no *sense.* And if we *evolve* the *idea,* you see, the planet might be more *compassionate,* and something like *Heaven* might dawn."

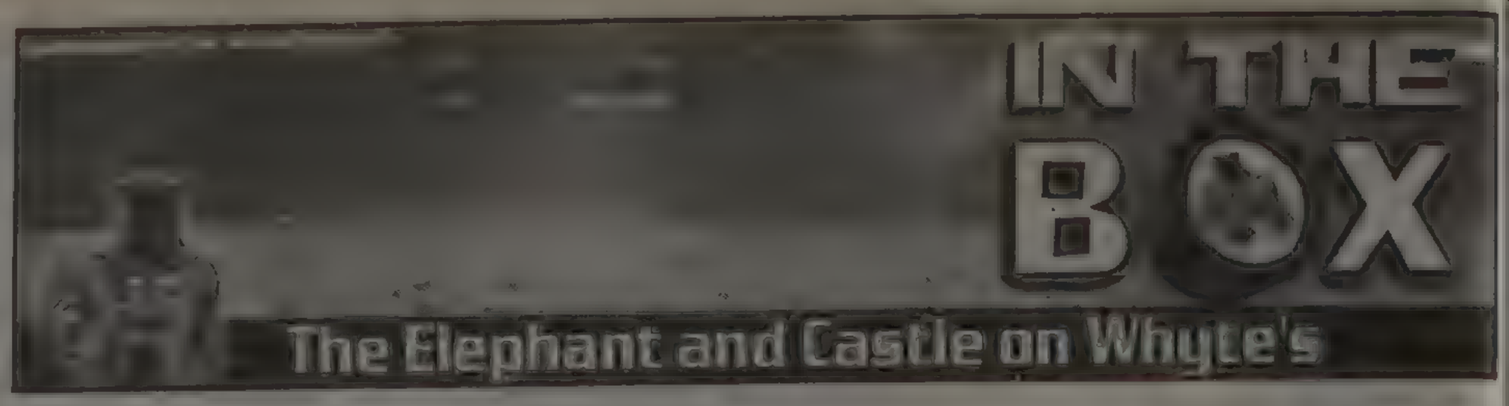
"For me," True concludes, "that's the essential difference between Bill and even Lenny Bruce or Richard Pryor. Nobody leaves the ball in your court the way that Hicks did. I think his audiences would walk out feeling transformed because of the way he would throw it out to them. 'We can do it, you guys.' I think that's about as transformative as art can get." ◐

American Scream: The Bill Hicks Story
By Cynthia True • HarperCollins • 277 pp. • $22.95





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BY DAVID DiCENZO AND JOHN TURNER

This week, Vue press box fixtures John and Dave continue to celebrate the double-whammy inflicted on Dallas—two points for us and a roadblock to playoff entry for them. It's a beautiful thing. Be it the Stars, the Flames, the Canucks or the BJs, Edmonton keeps rolling and the unbeaten streak sits at nine as they head west. It sure took long enough, but our boys look hungry again. Eat, we say. Eat everything in sight.

John: Does it get any sweeter than this, Dave?

Dave: Hell yeah, Johnny Sangria. It could be summer, the Oil are in the Cup and we're on a patio quaffing... well, sangria while Comrie and Salo battle it out for the Conn Smythe. As for reality, this is pretty good.

John: I mean that Edmonton's win over Dallas on Saturday put the Oil four points up on the Stars, which may be the reason they miss the playoffs.

Dave: You're right, that is damn sweet. Who'da thought we could screw with Dallas's playoff hopes?

John: The game itself was rather boring for the first two periods, with both teams approaching things very cautiously. But the Oil did manage to score three in the third, by far the most exciting portion of the game.

Dave: Totally unbelievable. The Stars had won 50 straight—count 'em, 5-0—when leading a game after two periods. Man, the Oilers showed some parts. Smith getting the equalizer was one thing, but to pump in two more late in the game? Awesome. I must admit there was a different feel to Dallas, what with Nieuwendyk, Langenbrunner and Hitchcock all out of the picture. And crazy Eddie B in Big D getting his back worked on, which allowed Turco to play goal.

John: This version of the Stars doesn't look nearly as frightening as they have in the past, and I think the trades they made at the deadline hurt them.

Dave: They didn't light it up on the free agent market, either.

John: Speaking of, here's a good stat: after two periods, Pierre Turgeon was zero-for-seven in the faceoff circle, finishing with two wins and 11 losses. No wonder they got rid of Nieuwendyk—Turgeon can really fill those shoes.

Dave: Hey, Dallas requires no more of our attention this week.

John: Okay. In terms of the playoffs, Edmonton looks like they'll make it and I think they could finish as high as sixth

Dave: Could be, especially if this roll continues. Funny, though; just like last year, Edmonton mounts a fantastic late-season run, only to finish around the low-to-mid-90s in points. Too bad they did that teacher imitation in the middle of the season. They took two months off

John: The Oil's last five games are against Anaheim, Los Angeles, Phoenix, Calgary and Minnesota. St. Louis and L.A. have the toughest schedules with the Blues playing Chicago, Colorado, Nashville, San Jose and Detroit twice. The Kings play Detroit, us, Dallas, Vancouver, San Jose and Anaheim.

Dave: You sound tight with the schedulemaker.

John: Dallas has it tough as well, with a couple of games against Colorado. That's why I think the Oilers will probably finish higher than eighth.

Dave: Well, they'd better, unless they want a rested Detroit. Word is that the Red Wings are getting crap from the NHL for shutting down some of the regular guys in this meaningless late-season stretch for them. Nicklas Lidstrom is supposed to sit a week and Yzerman is still chilling. I guess I'm just jealous that our guys have to duke it out until the bitter end. But yes, sixth or seventh and a date with San Jose and Colorado would be cool. I think the Avs are in for an early exit regardless of whether we play them or not.

John: Not only do the Oil have an easier end to the season, but they've also continued to play well.

Dave: How can you argue with nine goals against during a nine-game unbeaten streak? I hate math, but I believe that's one goal allowed per game and Salo has been in for all but one game. Tommy has upped his play to superlative, Comrie scores winners and the D is nearly impenetrable. Nice that the people who kidnapped the old nasty Jason Smith returned him for this stretch, too.

John: If they continue to play like this, not only will they make the playoffs but they should be on a roll heading into them.

Dave: With deep-pocketed Dallas (and hopefully St. Louis) watching on TV. How great would that be? V



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Up jumped spring

Here's what to expect from the resorts this spring—if it ever gets here

BY HART GOLBECK

This is the time of year when Snow Zone traditionally reports on spring skiing in the Rockies. In other words, it's spring. This year, my task is a difficult one, however, since at press time all the resorts were reporting heavy snowfalls and lower-than-average temperatures, resulting in awesome powder conditions. Marmot Basin, Sunshine and Lake Louise had another dump this past weekend and skiers and boarders found a foot of fresh powder all over the slopes with even deeper stashes in the hidden areas. It's only a matter of time, though, before we'll start to see Bermuda shorts and bikinis on the slopes—conditions can change in the blink of an eye once April arrives. The sun is higher, the days are longer and the mercury will start to climb. Maybe then this discussion about spring skiing will seem a little more relevant.

Spring skiing, after all, is different from the skiing that takes place in the winter. Spring is the *social season*—the time when skiers and boarders alike ditch their heavy coats in favour of beachwear and the smell of sunscreen permeates the air. Co-workers exchange jealous glances when they see your raccoon eyes and know you just experienced some serious fun on the slopes. It's the time of year when you gauge the angle of the sun, snag yourself a chair (or better yet, dig a pit), grab a beer and settle in for some serious rays. The resorts understand the concept intimately and they cater to it. All of them have outdoor patios and live or recorded music to set the ambience.

There are a few things to watch out for during this season, though. Skiing before 11 a.m. can be a real pain; the cold nights usually turn the slopes into a skating rink perfect for crampons but less than ideal for carving. From the time the snow softens until about three in the afternoon, your skis and boards should be able to push the snow around. But the scariest part can be the invisible, half-submerged puddles that appear late in the day. If you hit one of these with any speed, you may easily find yourself becoming a stir-stick in a slushie. Of course, there are the sun's ever-present rays and if you don't protect yourself with a layer of sunblock, you'll get toasted and your evening shower will become a literal scream. I can remember a time when SNIK did the trick for 25 cents, and while it costs much more now, it still leaves you looking bronzed and desirable.

Breaking the banks

Here's just a small sample of what you can find on the slopes this spring. At **Marmot Basin**, the Eagle and Paradise Chalets at mid-mountain have huge, sun-drenched decks with bar service via a window. The decks usually spill over with skiers and boarders digging benches and tables in the surrounding snowbanks. They come with built-in coolers, too, as you park your refreshments in the snow. Below at the Caribou Chalet, the barbecues are fired up and backdoor burgers, JPL-style, can be had with you favourite beverage. Marmot expects to be open until the end of April this year, as their base is huge and still building.


Marmot Beach is open for business

Temple Lodge on the backside at **Lake Louise** is a sun pit. Backdoor burgers on the grill aren't the only hot item, either, as the sun's rays get pretty intense back here. It's the perfect place to park and socialize with a great view of Larch run. Beavertails Gazebo at the base has an entertaining atmosphere as well, with beer cans coming right out of the ice and the grills just a-blazing. There are many fun events scheduled at Lake Louise throughout the month of April. If you love snow, sun and music it's a can't-miss.

At **Sunshine Village**, the resort's name speaks for itself. Sunshine gets a lot of snow in the winter but in the spring the sun comes out and the skiing is fabulous. Mad Trappers in the village has a great deck with entertainment, but there are plenty of other secluded spots on the hill where guests just dig in and stay awhile. The Slush Cup, an on-hill party that takes place over the May long weekend, caps off the spring season. Up on the slopes, the Sunshine Inn is a great place to stay in the springtime as the late-setting sun lets you enjoy the slopes a little longer without that dreaded ride back into town.

The snow conditions are great and the long-range forecasts look good everywhere this spring—the only way you'll know for sure is by being there. Don't forget the sunblock.

HH Prime Spot





The EASYRIDER Condition Report

Local

Silver Summit - 120cm base, 15cm of new snow in the last week

Alberta

Sunshine - 245cm base, 36cm of new snow, 12/12 lifts, 92/92 runs open
Lake Louise - 212cm base, 27cm of new snow, All lifts and open
Fortress - 245cm base, 34cm of new snow, All lifts and open
Marmot Basin - 200cm base, 9cm of new snow, 6/8 lifts, 75/75 of runs open
Nakiska - 193cm base, 30cm of new snow 4/5 lifts 32/32 runs open
Mt. Norquay - 220cm base, 32cm of new snow, 5/5 lifts 28/28 runs open
Castle Mt. - 383cm base, 24cm of new snow, 5/5 lifts 59/59 runs open

B.C.

Silver Star - 235cm base, 11cm new snow, 5/7 lifts and 107 runs open
Big White - 290cm base, 16cm of new snow,112/112 runs, 11/13 lifts open
Apex - 215cm base, 20cm of new snow, 3/5 lifts, 60/60 runs open
Sun Peaks - 183cm base, 18cm of new snow, 95/95 runs, 5 lifts open
Fernie - 353cm base, 8cm of new snow, 10/10 lifts, 106/106 runs
Kimberley - 163cm base, 11cm of new snow, 6/7 lifts, 67/67 runs open
Panorama - 533cm total snowfall, 20cm of new snow, 10/10 lifts 100+ trails open
Fairmont - 5cm of new snow, All lifts and runs open
Kicking Horse - 224cm base, 22cm of new snow, 61/64 runs open
Red Mt. - 226cm base, 0cm of new snow, 83/83 runs, 4/5 lifts open

U.S.A.

Mt Spokane - 100 inches base, 0 inches of new snow, 80% of lifts
Silver Mountain - 125 inches base, 4 inches of new snow, 100% of lifts, 53+ trails open
Schweitzer - 79 inches base, 0 inches of new snow, 59 trails open
49 north - 98 inches base, 0 inches of new snow, 100% of trails, 100 lifts open

All conditions accurate as of April 3, 2002







board zone

Burton presents

BY RICK OVERWATER

The Anderson tapes

The weekend of March 23-24 was one of redemption for Jasey Jay Anderson, the Canadian Alpine specialist picked by many as the Olympic gold-medal favourite prior to his disappointing 29th place finish in Salt Lake City. After coming in third in the World Cup PGS finals in Tandadalen, Sweden earlier that week, Anderson went on to smoke the competition at Saturday's snowboard cross finals.

Not only does that make him the World Cup Snowboard Cross champion for the year, the points earned from his first-place finish, combined with his GS points, are enough to make him overall World Cup champion for the second straight season. While the majority of his GS results are nothing to be ashamed of, Anderson was especially stoked about killing the competition in Snowboard Cross. "It was nice; it all came together at the end," says Anderson. "I skipped a lot of [snowboard cross events] this year, which does a lot to your final rankings."

He cites that particular week as the high point of the season—definitely a nice change from his experience at Salt Lake City. "The low point was definitely the Olympics," he says, "but it was still a good year." At the end of last season, Anderson seemed unbeatable in the world of GS and PGS. So what happened?

"The Olympics didn't really have my conditions," he says. According to Anderson, the general opinion of the alpine riders is that the snow was custom-made for skiing. "Really hard, watered-down snow—it was too 'grippy,'" he explains. "Ice is actually more forgiving." It didn't help that Anderson was still getting used to some changes that now—albeit a little too late—are starting to pay off. When I ask Anderson what he's altered, he replies, "Everything. The flex of my board, the bindings, the dimensions of my board, even my technique—you've got to stand up higher on your board and always be ready to shift gears." Anderson has it all dialed in now, and feels good as he enters the end-of-the-season crunch

This week, he's heading straight down to the U.S. nationals to compete in GS, PGS and BX. Then it's back to Mt. Tremblant for the Molson Ex Pro Challenge on April 4. He would normally begin spring training afterwards, but seeing as it's four years until the next Winter Olympics, Anderson will take his first spring break in eight years.

Make no mistake, though: there's a good chance you'll see Anderson in Olympic competition again, especially if a Snowboard Cross event is added—a plan that is, in fact, currently in the works. "If anything, that's what's keeping me going," says Anderson "Because having just one discipline is frustrating at the Olympics."



Chutes and Bowls

ATOMIC Beta Powered Skis Presents..

BY HART GOLBECK

No ordinary Jay

Snowboarding wunderkind, Jasey Jay Anderson, as you know if you read this week's Board Zone, has done it yet again, winning the overall World Cup Snowboard title for a second year in a row. Anderson doesn't just specialize in one event; this year, he's been on the podium seven times in three separate disciplines: parallel giant slalom, parallel slalom and, his favourite, snowboarder X, which he won on three times. Anderson hails from Montreal and at the ripe old age of 27 he should have a few more good years ahead of him, including the Olympics four years from now.

Wyatt storm

The Ford Ranger/Vans snowboard competition wrapped up in Sierra Tahoe on the weekend and they had an unlikely winner. Even though the field included a stellar cast of Olympic champions, 15-year-old Wyatt Caldwell became the youngest competitor ever to win such an event. He McTwisted and 900ed his way to the top and took home the keys to a brand new Ford Ranger. Not bad for a kid who doesn't even own a driver's license.

Fatal vision

The state of Colorado has recorded a record number of fatalities on the slopes this year. Fifteen skiers and boarders have been killed so far, surpassing the previous high of 13. Most fatalities were men under the age of 35, and few of them were beginners. That's in keeping with statistics that show deaths on the slopes tend to be the result of an intermediate or expert skier cruising at high speeds on an intermediate slope. Taking high risks on a less challenging run is their final downfall.

Doctors believe that at least half the deaths could have been prevented if the victims had been wearing helmets.

Testing, 1-2-3, testing...

It's not to late to head down to Big White and join the Ski Canada Ski Test Festival. Ski experts will be trying out all the new gear on the slopes from April 7-13. You can go and watch the results or strap on some new ones yourself and take them for a cruise. There are some incredible packages available for this event and the slopes should be fairly empty as well, as the Okanagan golf season is starting to lure away the faithful.





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DISH WEEKLY

LEGEND	
$	Up to $10 per*
$$	$10-20 per
$$$	$20-30 per
$$$$	30 per & up

*per person, before tax & tip

ALTERNATIVE

Badass Jack's (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit www.badassjacks.com)

Booster Juice (9 locations in Edmonton and area) Come experience a warm, upbeat atmosphere with healthy, energizing, fantastic tasting smoothies! $

Café Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. $

Gourmet Easy (6029 104 St., 486-4846) Our retail store provides take-home meal solutions for today's busy lifestyles—just take home, heat and serve. We feature seafood, beef, bison and chicken meal ideas. $$

Oriental Veggie House (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. $-$$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing '50s music and a great variety of food. $-$$

Turkish Donair and Kebab (10332 Whyte Ave., 434-6597) $

BAKERIES

Bagel Bin Bakery & Bistro (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty homemade soups, grilled Italian sandwiches, caffe latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? $

Bagelatté (Baseline Rd. & Cloverbar, Sherwood Park, 417-1911) Specialty bagels and cream cheeses made fresh in our bakery. Caffe latte, cappuccino, breakfast and deli sandwiches, desserts, ice cream. Open 7 days a week. Bagels and spreads at Old Strathcona Farmers Market on Sat. $

Bee Bell Bakery (10416-80 Ave, 439-3247) Baking over 400 fresh items daily. From bread, bagel and buns to cakes, pastries and pies. In old Strathcona for 46 years! Cash and cheques only. $

Buns and Roses Organic Wholegrain Bakery (6519-111St., 438-0098) Allergy-free baking.

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). $-$$

[illegible]

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. $$

Bridges (9028-Jasper Ave., 425-0173) Be scene! Before the theatre, after the game or for an evening of entertainment in itself. $$

Café De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere (Check out the full menu at cafedeville.com) $$

Café Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. $$-$$$

Carole's Café & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. $-$$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. $$

Jax Bean Stop Coffee & Bistro (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. $

Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. $$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. Only smoking. $$

Nina's (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. $-$$

Riverside Bistro (Thornton Court Hotel, 99 St. and Jasper Ave., 945-4747) Experience casual but elegant atmosphere with continental flavour and enjoy the most magnificent river view. Lunch, dinner, Sunday brunch. Reservations recommended. $-$$

Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. $-$$

Stormin' Norman's (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappucinos, lattes and desserts. $-$$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. $-$$

Tasty Tom's Bistro & Bar (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. $-$$

CAFÉS

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. $

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. $

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. $$

Café Amande (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays $

Café La Gare (10308A-81 Ave., 433-5138) Smoke-Free, Licensed and offers a winning medley of culinary delights and fresh baked goods. $

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. $$$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. $$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere $

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! $-$$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. $

Expressionz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists giftshop, special events. Licensed. $

Jazzberrys Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. $

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. $-$$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. $

NetWerks Internet / New Media Cafe (8128-103 St., 909-5871 Gourmet, fresh sandwiches made to order. Smoking $

La Piazza (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. $

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under $3.99. Fruit and vegetable juice bar. Non-smoking. $

Steeps (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. $

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. $-$$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.,426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. $

Urban Grind (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. $$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. $$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. $$

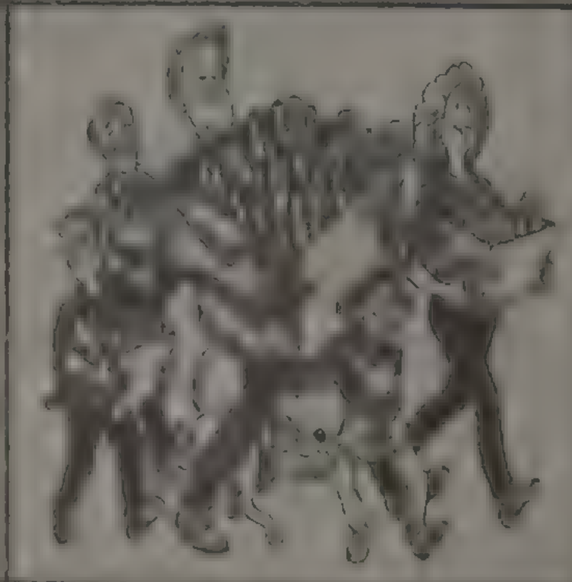
Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. $$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of

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DISH WEEKLY

Continued from previous page

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Eat n Dekel (9114-51 Ave., 436-9235, 10646- ... 489-6436, 12028-149 St., 454-5503) Best ... ch award winners in the *Vue Weekly* 2000 ... Fork Awards. Non-smoking. $$

The Garage Burger Bar and Grill ... -106 St., 423-5014) Best homemade burg- ... daily lunch specials at student-friendly ... king. $

High Level Diner (10912-88 Ave., 433-0993) ... ne and health-conscious. Known for their ... veggie burgers. Non-smoking. $$

Keegan's Restaurant (8709-109 St. & 12904-97 ... 439-8934) Open 24 hours every day. Breakfast ... d all day. Affordable homestyle meals. $

Larry's Café (6, 10015-82 Ave., 414-6040) Best ... ts and lunches on the south side. Cheap ... Open till 3:30 p.m. daily. $

Loule's Submarine (8109-104 St., 431-0897) In- ... fresh baked bread. Soups and salads. ... business and social lunches or dinners. $

Nellie's Tea Shoppe (12606-118 Ave., 452- ... 9) Homemade meals. Specializing in traditional ... glish high tea and gourmet evening meals. ... n till 9 p.m. $$

Precinct 55 (5552 Calgary Trail S., 432-5550) ... eye breakfast, Wednesday wing night, Sunday ... g, homemade cooking. Licensed, Happy ... r, smoking. $

Rosie's Bar and Grill (10604-101 St., 423-3499) ... ng fancy, but sensible home cooking without the ... Non-smoking restaurant with smoking lounge $

Shecky's (7623 Argyll Rd., 426-8983, #100, 10130- ... St., 424-8657) Real food, real fast. Terrific Italian ... es. Soups/salads/sandwiches made from scratch. ... ahead for reservations. Smoking. $

Squires Pub/Starvin' Marvin's (10505-82 Ave., ... 9-8594) We invite you in for daily and monthly ... tials, as well as happy hour from 4-8 pm. ... squirespub.com) $

Staccato's Soup, Stew and Chili Bar (9082-51 ... Southgate Mall, Commerce Place, 466-5062) A ... an fresh food company, serving the best ... stews and chilis by Canyon Creek Soup ... pany. No MSG or preservatives. Non-smoking. $

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for ... dinners or breakfast. Antiques, local arts and ... and unique gifts to browse around. Breakfast ... lunch $; dinner $-$$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432- ...80) Over 17 years of operating a fine dining ... olishment in a newly renovated building. Non- ... king. $$$$

Urban Lounge (8103-105 St., 439-3388) For lunch, ... ner or late night fare, expenence wholesome ... emade burgers. $

The Village Café (11223 Jasper Ave. 488-0955) ... ves homemade gourmet dishes prepared by red ... l chefs on site. Specializing in prime rib, ... food, pasta and stirfries. Non-smoking. $$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. $$

Double Greeting Wonton House (10212-96 ... St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a cumed chicken platter, washed down with a fine sago concoction. Smoking. $

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food expenence." Soon opening din- ner café. $

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. $$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton Smoking. $$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. $$

Shangri-La Restaurant (14927-111 Ave., 487- 6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. $$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes Non-smoking. $$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. $$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. $$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. $-$$

The Grinder (10957-124 St., 453- 1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. $-$$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. $$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. $$-$$$

Sidetrack Café (10333-112 St.,421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. $-$$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. $$$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. $$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. $-$$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most ele- gant dining rooms. Smoking in the lounge. $$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subconti- nent with a great panoramic river valley view. Smoking. No minors. $

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine $

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. $$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence Non- smoking $$$

Restaurant Moskow (104, 14315-118 Ave., 455 7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and lis- ten to Russian music. Non-smoking. Lunch $ Dinner $$

The Russian Tea Room (10312 Jasper Ave., 426 0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non smoking. $$-$$$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surround- ings, food, drink and service combine to create something approaching the art of living well. $$$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. $

The Crêperie (10220-103 St., 420-6656) Award- winning Edmonton institution without haute price Non-smoking. $

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Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. $$

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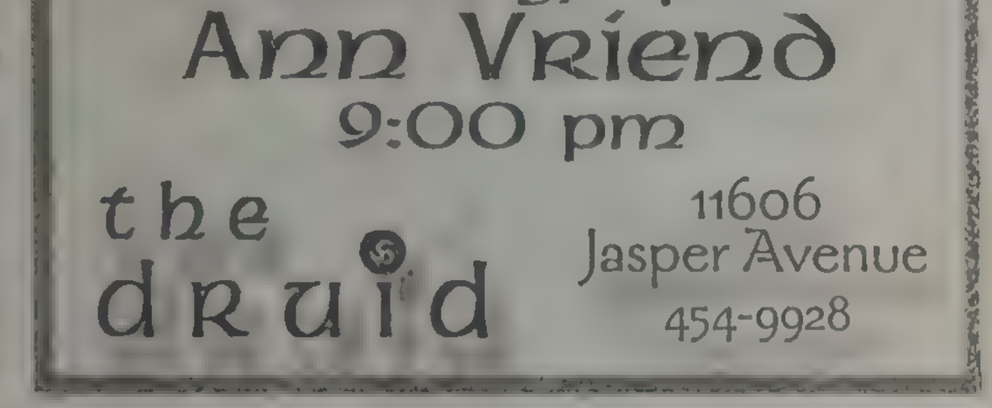
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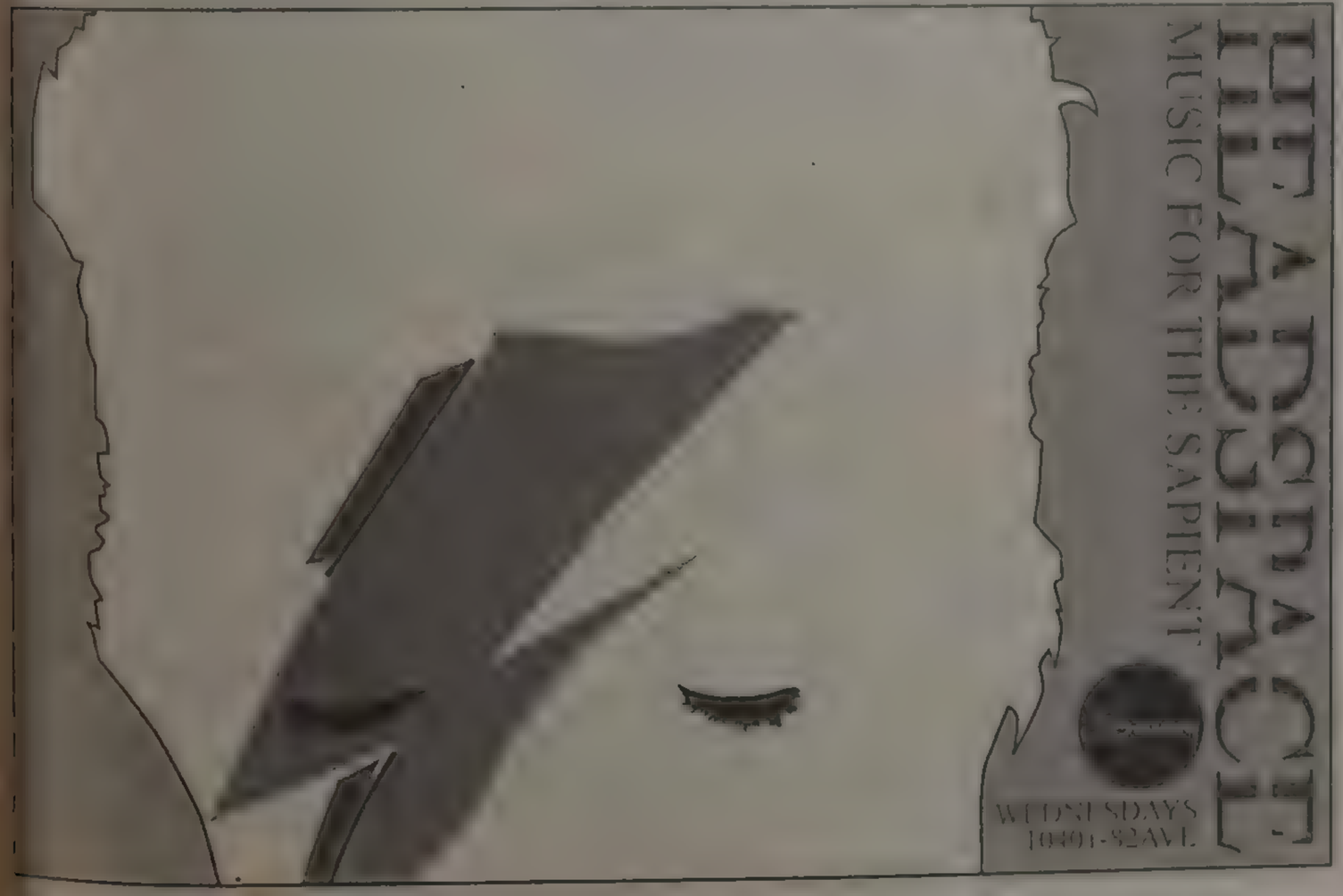
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DISH WEEKLY

Continued from previous page

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music



The friendliest psychotics of all

Ska/punk pioneers Fishbone swim north again with a new album in tow

BY PHIL DUPERRON

Interviewing Norwood Fisher, bass player for the infamous jazz/ska/punk fusion band Fishbone, is like taking a rollercoaster ride. It starts out slow as Fisher fills out a frequent flyer card, waiting for his plane to Los Angeles. He's just spent a few days laying down some new tracks in Oakland with pal Les Claypool and I think it's early for him; he's definitely distracted or something. But once he gives me his full attention, we're buzzing right along at breakneck speed. The words come fast and furious, giving me an intoxicating look into the madhouse world of Fishbone.

"We did it 'til the mushrooms ran out," Fisher says about recording *The Friendliest Psychosis of All*, the band's latest disc. "Oh, yeah. You sit down and listen to it, you'll get it. It's doing great. It's for the fun of it, bro. We want to have some fun—it's mainly about the fun. I mean, we want to make some money too, because it enables us to do what we love."

The disc starts out normal enough. Normal for Fishbone, that is—full of funky rhythms, cryptic lyrics and a few good belly laughs. Halfway through the third and last track "X-Quewz Mee, Dr. Madd Vibe, Emergency House Call Pull-ease," I think I'm having a flashback. It's a 21-minute-long modern beatnik jazz jam about "inhaling the fumes of annihilation." I think.

"We're looking for longer attention spans," says Fisher. "It might be a coincidence that those people smoke pot, take mushrooms or LSD. They understand. We're just sayin' that some people have longer attention spans than others. That's all I'm sayin'. It's just a coincidence that certain drugs expand your attention span to deal with long, drawn-out jams."

[prelude] funk

At Fishbone's high-energy shows, anything can happen. While they more or less stick to the program, the band often break into deep, improvisational riffs as well. "We have a setlist," says Fisher. "But that setlist changes every night, so the angle of the band changes. We like to keep it interesting for ourselves. We keep room for everything to happen. Sometimes nothing happens," he says with a chuckle, "but it's always exciting 'cause it's motherfuckin' Fishbone."

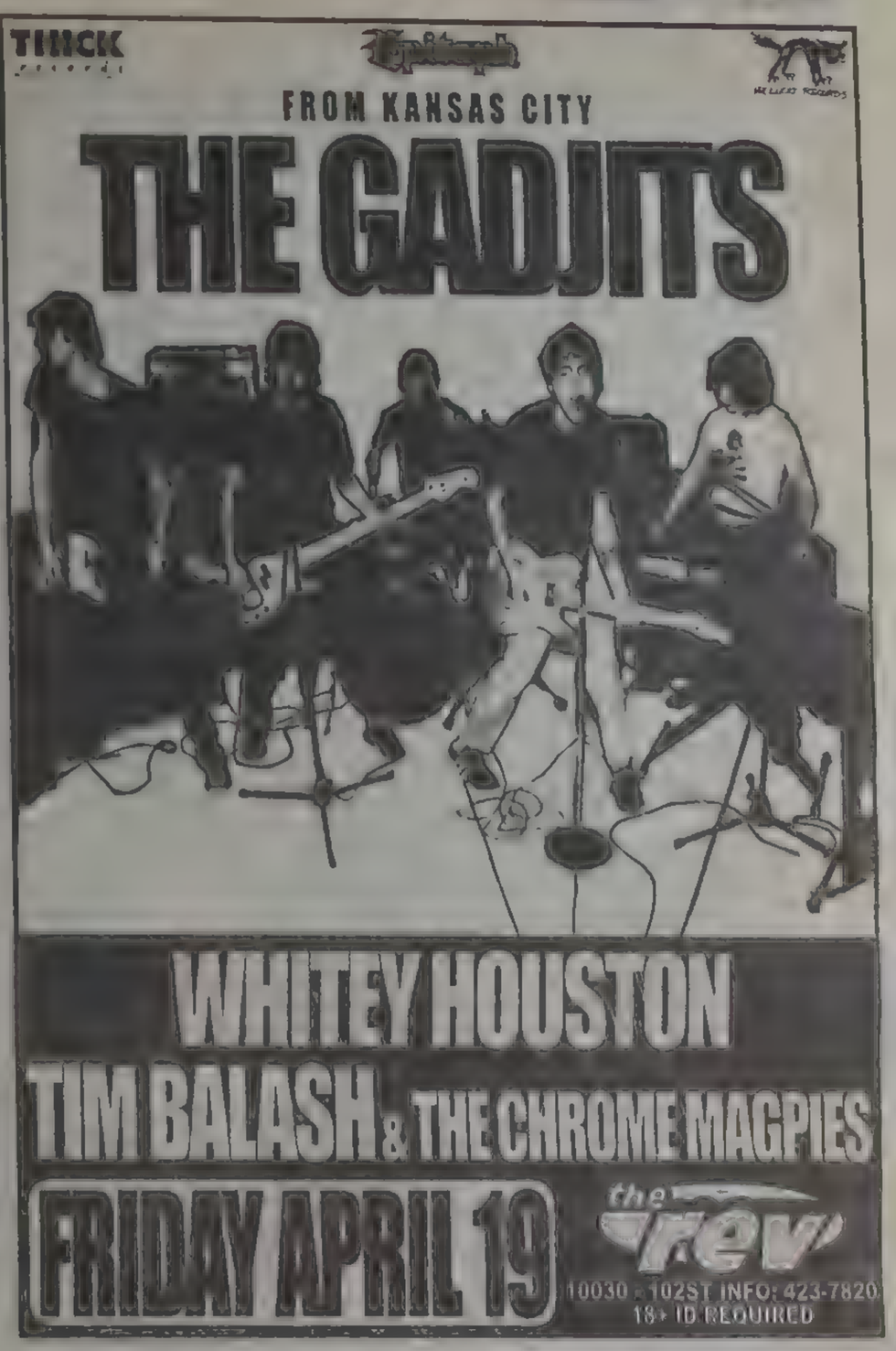
In a Nuttshell

After playing together for more than 20 years, camaraderie has kept the core of Fishbone together. Of course, as is the case in any close friendship, there can be tension, but that's no prob, says Fisher. "We're all in the same gang. It could be really good, but you do get a lot of baggage. It's a lot of work, but fuck it—I try and make sure the fun outweighs the pain."

While safer, more sanitized ska/fusion bands like No Doubt were cashing in on the mainstream's brief interest in ska during the mid-'90s, Fishbone was pretty much left in the dark. "When all of that stuff was happening we were completely out of the media eye," says Fisher. "We couldn't get a record deal for shit." But it was this lack of attention that inspired the band to start their own record label. These days Nuttsactor 5 is putting out Fishbone records as well as a slew of other offerings. A live release of new songs, *Fishbone Live at the Temple Bar and More*, is scheduled for June and Fisher says a full-length studio album will be in the works soon. Both he and lead singer Angelo Moore also have numerous side projects keeping them busy as well.

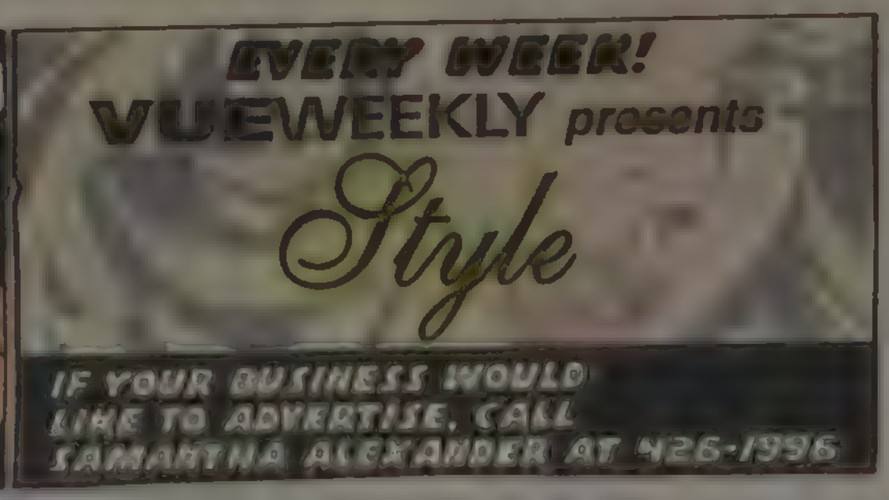
You wouldn't think a native Californian would be excited about coming to Canada in April, especially when there's much of the white stuff around. But Fisher has a soft spot for the snow—when he's rippin' it up on his snowboard, that is. He says he can't wait to try out the slopes at Whistler and enjoy a little Canadian hospitality. "I like to get down with good folks," he says. "I'm just so excited about [coming to Canada]. It's been a long time. I don't know why the hell it took us so long to get back there."

Fishbone
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Emmett's field

Canadian guitar icon doesn't rest on his past Triumphs

BY PHIL DUPERRON


Rik Emmett

Rik Emmett has one eye on his home team, the Toronto Blue Jays, as they play their season opener while he packs his bags for a two-week western Canadian tour. Once a third of Canada's quintessential classic rock band, Triumph, Emmett has since moved on to a successful solo career that includes running Open House Records, an independent label complete with its own state-of-the-art digital recording studio, the Rec Room.

Emmett doesn't mind capitalizing on his past, er, triumphs, but he sees playing rock shows more as a way of letting people know he's still alive and kicking—and to turn them on to his solo music. "I'm not as crazy about playing old Triumph songs in rock bars," he says. "But it's a stepping stone—the transition is already occurring."

rock

During the late '90s, Emmett released *The Guitar Trilogy*, a series of primarily instrumental albums on which he explored his jazz and blues roots, in the process reaffirming his mastery of guitar in the eyes of his fans old and new. His latest release, *Live at Berklee*, was culled from two nights at the Berklee College of Music in Boston, and he's in the process of mixing *Handy Work*, an instrumental disc featuring folk and world music played on classical guitar, which should be out by May. "I keep busy," says Emmett. "I never really take time off. I'm always doing some writing, or this and that. I've had my share of attention these days. Enough that it's getting the groceries in the fridge. It's enough that I can keep rolling along, doing what I'm doing."

Recording music is still important to Emmett because it's a way of 'speaking to eternity," he says, "like taking snapshots of your life." In the end, though, it's the magical moments onstage, sharing his music with the crowd, that really keeps his heart in it. "I'm a performer," says Emmett. 'There's nothing like it when people share this performance moment and can go home saying, 'I was there when...' It becomes this aspect of creating moments, soundtracks to people's lives."

Wired at heart?

Emmett worries about the ramifications of a wired world: while new technology may have created opportunity for some musicians, it's also removed some integrity from music and created a host of fresh problems. "There was something about music that used to be very real," he says. "Like a connective tissue running through people's lives. The digitizing of the universe has made profound changes. There's all kind of product out there, but how much of it is any good? You end up sounding elitist or like an old fart if you're complaining about quality. If everybody's got a voice, who ends up getting heard? The guy who screams the loudest. It's not like I'm saying jazz guitar should be shoved down people's throats, but it forces arts organizations and performers to make themselves out like *WWF Smackdown* to make themselves heard."

Emmett saves his harshest words for Napster and its rivals; to him, file-sharing is nothing more than outright theft. "File sharing is a tremendously thorny issue," he sighs. "There's no easy answers. It's a shame that this human element of respect for copyright has gone out of the equation. They've got to bring the Internet in line with other kinds of media so someone is responsible for the flow of information. It can't be the wild, wild West anymore."

The 24-hour Rik-o-rama

Ironically, Emmett says he depends on his website as a way of dealing with the public. He likens it to running a store open 24/7 with himself as the product. "It's like running a bakery," he says. "You have to have fresh stuff to keep people satisfied. They don't come there looking for stale bread."

Not only does he sell his discs online, but his four-part instructional book series, *For the Love of Guitar*, and his latest literary offering. *Bric-A-Brack* (a collection of old lyrics, poems and musings) are available through his site as well. At the risk of sounding clichéd, Emmett says it might also be time to sit down and do some serious writing. He was a regular contributor to *Guitar Player* magazine for more than a decade, but hasn't gotten around to writing his magnum opus yet.

"I always told myself I'd write a book by the time I was 40," he says. "Now I'm almost 50 and I'm not getting any younger."

Rik Emmett
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MUSIC NOTES

all about the local scene

By WAYNE ARTHURSON

Thursday's children

Supersong Thursdays • Tin Pan Alley • Beginning Thu, Apr 4 There's a reason why the workshops at the Folk Fest work so well—people like seeing musicians and performers on a small stage talking about their work, revealing their sources of inspiration and performing songs outside of the regular gig set. The same format will be in place every second Thursday at Tin Pan Alley for a series they're calling Supersong Thursdays.

Hosted by Scott Peters of Captain Tractor fame, Supersong Thursdays will adopt a songwriter-in-the-round format. Four songwriters, including Peters, will share their songs and the stories behind them starting tonight (Thursday) with Peters, Chris Wynters, Christian Mena and Alfie Zappacosta Cover charge is six bucks. "It's kind of like a workshop," says Peters. "We'll take turns playing songs and if someone wants to jam along with people's songs, then I totally encourage it. We're hoping to get a good cross-section of people—especially since for the first show, the performers have completely different styles."

The idea for Supersong Thursdays arose from similar shows in other cities. "It wasn't really my idea," Peters says. "I was just a conduit to it. It's been going on for years in Nashville at the Blue Ridge Café and they started in Toronto and call it Radio Mondays. So between me and my manager in Toronto, we thought we would try to get this going in Edmonton and we had a couple shows at the Sidetrack and it was a real cool thing to do."

Peters is already booking people for future Thursdays—his list includes Ben Sures, Paul Bellows, Dale Ladouceur and Andrea House. "I've been filling up the dates with various people," he says. "There's no lack of talent in and around Edmonton and it certainly is a real good time. I had so much fun doing the two shows at the Sidetrack and I want to keep it going. I don't think I'll run out of people for a while. We're trying to get people coming through town as well, but as you can imagine, that's a little harder to do. I'm trying to get a good cross-section of people with different styles to come out. I'm even hoping to get some of the punk rock guys to come out and play."

Oye como va!

Soul Sacrifice • Sidetrack Café • Fri, Apr 5 Mario Allende—former Maracujah drummer and current ¡Bomba! band member—is driving home talking on his cell phone about Soul Sacrifice, the Santana tribute band that features a veritable Who's Who of Edmonton musicians. I wonder if he should pull over so he can talk, but percussionist Allende says he's fine.



Outspoken Seattle singer/songwriter [illegible] the Rev Cabaret on Friday April 5 [illegible] and Shannon Johnson. Don't forget that on Saturday, The Sadies will be at the Rev as well. Opening act Beachwood Sparks, however, will not. Win some, lose some.

"I have a lots of independence here," he says, referring to a good percussionist's ability to do many things at once. Which helps explains how and why Soul Sacrifice, which was supposed to be a one-off band, is still

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ng after five months. Most of the embers of the group—Barrie Nighander (guitar), Tilo Paiz (timbales bongos), Christian Mena (vocals), nnis Meneely (keyboards and bander), Malaika Barriffe (vocals), ane Smith (bass), Bill Hobson ms) and Jimmy Whiffen (vocals)—e other projects on the go. Playing tana tunes every so often is someg they do just for fun.

"First of all, there is obviously a love Santana's music within a certain sect of the community," Allende says, t after that the rest of energy takes . There's a bunch of people in this d that really like play music, period. a daily basis. There's a lot of energy 's hard to resist. Even if you don't c Santana and the music, you can preciate the onstage effort that this has put into the project."

Allende will be the first to admit performing in Soul Sacrifice isn't a big sacrifice for the musicians to make—heck, they all have bigger and more important musical projects to work on. But it sure is a lot of fun. "It's not an important project for most of us," Allende says, "but it's a nice chance to play with people who don't get to play with each other normally. For me, it's nice to play with Christian Mena again. Any chance I get to play with him is just great."

As for ¡Bomba!, Allende says they're getting themselves ready for the summer festival season. They've been recording demos for some future time in the studio and they've added a few new musicians to the Latin mix. "We've added three great players," he says. "We've got two horns now with Jim and Craig Brennan and Toto, who's a percussionist/singer from Calgary who just got here from Cuba. Toto adds just another level of energy, authenticity, everything to the band. It just goes up another notch with him."

¡Bomba! will continue to perform in two formats—as the full-on band that gets your feet moving, and the small jazz style trio which becomes a quartet because Toto likes to sit in. "It's hard to decide which way I like the band best," Allende says. "When ¡Bomba! is full-out, I really enjoy it because it's everybody up there loud and I really enjoy that kind of music.... But with the smaller band, we also play more traditional music so we really get to touch base with all of these rhythms. So one really helps the other one along."

You can catch ¡Bomba! in its full format on April 13 at Original Joe's.

Fortunate Sonny

Sonny Fortune Quartet • Yardbird Suite • Fri-Sat, Apr 5-6 A former sideman with Miles Davis, saxophonist Sonny Fortune returns to Edmonton this weekend after a six-year absence. Fortune, who some have called the greatest saxophonist of his generation, is perhaps best-known for his work on four Miles Davis albums in the mid-'70s, but he also worked with Dizzy Gillespie, Buddy Rich, members of John Coltrane's band, Elvin Jones, Frank Foster and Mongo Santamaria.

Born in Philadelphia in 1939, Fortune decided at the age of 18 to pursue a career in jazz. In 1967, he moved to New York City. "Eventually, in order to find out if you really have what it takes, you have to go to the centre," Fortune once said about that key move in his life. "And that's New York. You can only do so much in your hometown."

He stayed in mostly in New York (other than a seven-month stint in Los Angeles), working independently and recording with various acts. In 1974, he was offered a position in Davis's new fusion group. Surprisingly, Fortune had turned down a previous offer from Davis, but he accepted the second time because it provided an opportunity to pursue new sounds. Despite his work with many jazz greats, Fortune still considers John Coltrane as his biggest influence. Indeed, one of Fortune's most well-known discs is 2000's *In the Spirit of John Coltrane*. "Coltrane is my shining example of what this music is about and what we as jazz musicians are about," he said.

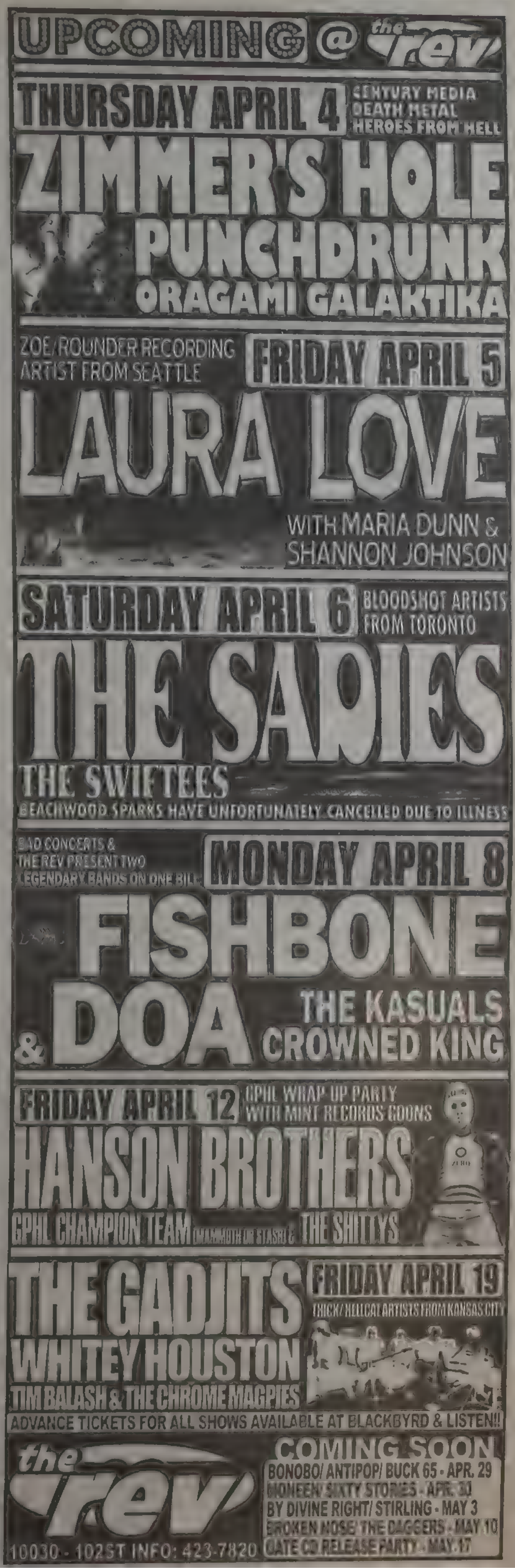
The Sonny Fortune Quartet, featuring pianist Chris Andrew, bassist Mike Lent and drummer Sandro Dominelli, appears at the Yardbird Suite this weekend. Tickets are $16 for members, $20 for guests. Only 120 tickets will be sold in advance at TicketMaster; the rest will be available at the door. Doors are at 8 p.m. and the show starts an hour later.

Indigo summer

One of folk rock's great female duos is coming to Edmonton this summer. The Edmonton Folk Music Festival has announced that Amy Ray and Emily Saliers, more commonly known as the Indigo Girls, are confirmed to play this summer's festival. The Indigo Girls, who released their latest album, *Become You*, last month, will be the Sunday night closing act on August 11. But when the Folk Fest announces such a well-known act so early in the year, it could mean there's going to be something even more special when the other main acts are announced in June. Or maybe not. Who knows? For more info on who else is playing the 2002 Edmonton Folk Fest, visit their website at www.edmontonfolkfest.org. V







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MUSIC WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

ALTERNATIVE

NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. FRI 5: Recipe From a Small Planet (Calgary), Fung. SAT 6 Lure. SAT 13: Ray Condo and the Ricochets, the Raygun Cowboys, Matt Masters and the Gentlemen of the Rodeo (Calgary). Adv. tickets @ Freecloud, Blackbyrd Myoozik, Listen.

REV 10030-102 St., 423-7820. THU 4. Zimmer's Hole. FRI 5: The Laura Love Band, Maria Dunn, Shannon Johnson. SAT 6: The Sadies, Beachwood Sparks. MON 8 Fishbone, D.O.A., The Kasuals, Crowned Kings. FRI 12: Hanson Brothers, GPHL

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona. FRI 5-SAT 6: Fingal's Few. FRI 12-SAT 13: Kevin Ryan.

THE BLACK DOG FREEHOUSE [illegible] Whyte Ave., 439-1082. •Every SAT (3-6pm) Hair of the Dog. No cover. SAT 6 (3-6pm) Cara Luft. SAT 13 (3-6pm): Joel Fafard

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 4-SAT 6 Pete Turland. SUN 7: The Blues on Whyte House Party All-Stars. MON 8-SAT 13: Junior Watson. SUN 14 The Blues on Whyte House Party All-Stars. MON 15-SAT 20: The Twisters.

CLIFF CLAYVIN'S RESTAURANT AND PUB 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by Randy Smallman with John Peterson and Humberto

CONRAD'S SUGARBOWL ON 124TH 10724 124t St., 451-1038. •Every THU: Open Cage: Acoustic jam hosted by Ben Spencer. •Every SUN: Ordinary Day: Jungle with Royale and guests

THE DRUID 11606 Jasper Ave., 454-9928 MON 8 (9pm): Irish jam. WED 10 (9pm): Ann Vriend

EDMONTON BAHA'I CENTRE [illegible] Ave., 423-4771. SAT 6 (7:30pm door) Coffee house: Singer/songwriter Mark Davis (Old Reliable). (8pm): Tom O'Flanagan presents slides and artworks. No cover

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE [illegible] 9125 THU 4 (8-11pm): Open stage. FRI 5 (8-11pm): Bissett and Watt. SAT 6 (8-11pm): Cathy Kowalski. THU 11 (8-11pm) Open stage. FRI 12 (8pm): Carlo Spinazola SAT 13 (8pm): Kevin Smith, Rhond[illegible]

HUNTER'S PUB AND GRILL [illegible] 10pm): Open stage w/ Keep Six. All musi[illegible] 8). No cover. THU 11-FRI 12: Loose [illegible]

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 487-7931, 434-5997. •WED night jam sessions.

O'BYRNE'S 10616 Whyte Avenue, 414-6766. •Every MON: Industry night with music by The Suchy Sisters. THU 4 (9pm): Jon and Tim (Northwest Passage). WED 10: Paul and Volya. MON 15: Industry Night relaunch party.

O'MAILLE'S PUB 398 St. Albert Tr., Mission Hill Shopping Plaza, St. Albert, 458-5700. •Every TUE (8-11pm): Open stage.

ROSEBOWL PIZZA AND LOUNGE 10111-117 St., 482-5152. •Every SUN: Sunday night jam with host Mike McDonald.

SCRUFFY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters.

SECOND CUP 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SECOND CUP 12336-102 Ave 451-7574. FRI 5 (8pm): Don Berner, Charlie Austin Duo.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. •Every SAT (3-7pm): Afternoons at the Sidetrack: Special guests and a jam. All ages event, kids welcome. No cover. •Every WED (7-9pm): Get Heard: Singer/songwriter circle hosted by Ben Sures. No cover. (Until June 12). THU 4 (9:30pm): Lisa Hewitt and her band (country). $3 cover. FRI 5 (10pm): Soul Sacrifice–A Santana Celebration. Filming of video. $10 cover. SAT 6 (10pm): Rotting Fruit. $6 cover. SUN 7 (10pm): Sunday Night Live: A Stones Throw, Killer Comedy Show, DJ Dudeman. $5 cover. MON 8-WED 10 (9:30pm): Funkafeelya (funk). No cover. THU 11-SAT 13 (10pm): Jordan Cook Band (blues). $3 Thu, $6 Fri/Sat. SUN 14 (10pm): Sunday Night Live: FireWater/Killer Comedy Show/DJ Dudeman. $5 cover.

SUGARBOWL CAFE AND BAR [illegible] Ave., 433-8369. •Every FRI (10pm): Songwriter night. •Every SUN (8:30pm): Brett Miles presents "Rise." Inspirational instrumentals (pass the hat). FRI 5 (9pm door): Mike Stack. $6 cover. SAT 6 (9pm door): The Stone Merchants. $5 cover.

TIM'S GRILL 7106-109th St., 413-9606. •Every SAT: Open stage hosted by Dan Meunier

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart hall, 10050 MacDonald Drive, 423-6230. SAT 6 (8pm): Faculty recital: Duo Chinois: Frank Ho (violin), Joseph Lai (piano).SUN 14 (2pm): Piano Tales–Once Upon a Piano: Musical encounters for children.

ALL SAINTS ANGLICAN CATHEDRAL 10035-103St., 420-1757, 430-9835. FRI 12 (8pm): Light and Darkness: Greenwood Singers, Dr. Robert de Frece (director), Jeremy Spurgeon (organ), Helen Stuart (piano). TIX $16 adult, $14 students/senior @ TIX on the Square, @ door. Group rates available.

CONVOCATION HALL U of A Campus, 420-1757, 492-0601. FRI 5 (8pm): William Street (saxophone), The Beau String Quartet: Stephen Bryant, Anita Dusevic, (violins), Sue-Jane Bryant (viola); and Jee-Hoon Kim (cello), Roger Admiral (piano), John McCormick (percussion), John Taylor (bass). TIX $12 adult, $7 senior/student @ door, TIX on the Square. SUN 14 (8pm): All Beethoven Program: Dr. Konovalov (piano) TIX $15 adult, $10 student/senior @ TIX on the Square, the Gramophone, @ door.

EDMONTON CLASSICAL GUITAR SOCIETY Alberta College, 10050 Macdonald Dr., 433-3742. •Rm. 428, 489-9540. THU 11 (7pm): Master class. •Muttart Hall, 433-3742, 420-1757. FRI 12 (8pm): Martha Masters. TIX $16, $13 member/student/senior @ The Gramophone, Avenue Guitars, TIX on the Square, @ door.

EDMONTON OPERA Jubilee Auditorium, 11455-87 Ave. SAT 13, TUE 16, THU 18: *The Merry Widow,* Franz Lehàr. Sung in German with English dialogue, English supertitles.

EDMONTON VOCAL MINORITY Catalyst Theatre, 8529-103 St. SAT 6: Spring Fever Edmonton Vocal Minority performance and silent auction.

McDOUGALL UNITED CHURCH 10025-101 St., 420-1757. SUN 14 (3pm): A Spring Opus: Ariose Women's Choir. Directed by Marilyn Kerley, accompanied by Helen Stuart. TIX $12 adult, $10 student/senior @ TIX on the Square.

ST. JOSEPH'S BASILICA 10044-113 St., 420-1757, 454-3882. SUN 7 (3pm): Sundays at Three: Philip Scriven (England) Presented by The Royal Canadian College of Organists. TIX $12 adult, $10 student/senior, free children 12 and under @ TIX on the Square.

WEST END CHRISTIAN REFORMED CHURCH 10015-149 St., 440-6409. FRI 5 (8pm): The King's University College Choir Sine Nomine ensemble. TIX $10 adult, $7 senior/student, free children under 10 @ door, King's University College Bookstore

WINSPEAR CENTRE 4 Sir Winston Churchill Square, 99 Street, 102A Ave., •420-1757, 492-0601, 428-1414. SUN 7 (8pm): Fireworks: University Symphony Orchestra, U of A Madrigal Singers, U of A Concert Choir. TIX $15 adult, $10 student/senior @ Department of Music, TIX on the Square, Winspear Box Office. •428-1414. WED 10 (noon): Wednesdays at

SEE NEXT PAGE

Oh Hungry?
Oh Horsey!
EVERYONE COME HUNGRY
EVERYDAY
THE IRON HORSE EATERY & WATERING HOLE

MUSIC WEEKLY

Continued from previous page

...ar The Primavera Trio.

CLUBS

BARRY T'S GRAND CENTRAL STATION 4111-104 St., 438-2582. •Every WED/FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.

CASINO EDMONTON 9055 Argyll Rd., ...-9467. FRI 5-SAT 6: Insite. FRI 12-SAT ... The Ramblers.

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 4-SAT 6: Stan Foster. THU 11-SAT 13: Look Twice.

DEVLIN'S MARTINI BAR 10507 82 Ave., 437-7489. •Every SUN: DJ Diabolic spins the in sounds from way out.

FILTHY McNASTY'S PUBLIC HOUSE 10511-82 Ave., 432-5224. •Every FRI-SAT: DJ Serial K (rock, alt, punk, dance, retro). •Every MON: Metal Monday hosted by the bear's Yukon Jack.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave. 484-0821. •Every THU-SAT: DJ ...

GAS PUMP 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: ...

GREENHOUSE NIGHTCLUB Neighbourhood Inn, 13103 Fort Rd., 472-...8. •Every WED-SAT: DJ Travis.

THE HIGHRUN CLUB 4926-98 Ave., 440-2233. FRI 5-SAT 6: Mustard Smile. FRI 12-SAT 13: 100 Watt Bulb.

THE INFERNO DANCE AND RETRO NIGHTCLUB 9920-62 Ave., 408-2877. Top 40 dance and retro music.

THE JOINT NIGHTLIFE WEM, 486-3013. •Every SAT: Power 92 live on location.

NASHVILLE'S ELECTRIC ROADHOUSE WEM, 489-1330. Top 40 country and dance ...sic.

CONCERTS

ALBERTA ROOTS MUSIC SOCIETY Bonnie Doon Hall 9240-93 St., 420-1757. •SAT, Apr. 20 (7pm door): Andrea House (CD prequel concert), Maria Dunn, Bob Jahrig, Andy Northrup Trio, Anne Somerville and Sheri Somerville, Pierian Spring. Post concert party: The Almost Leather Band. Proceeds to Andrea House's recording project. TIX $12 adv., $15 @ door. Adv. tickets ... Allie Myhre's Music, Blackbyrd Myoozik, ...a's Bookshop, Sound Connection, TIX on ...e Square.

DINWOODIE'S U of A Campus. •THU, Apr. ...: Radiogram (*All The Way Home*-CD release show), Projektor and The Waking ...s (from Winnipeg).

FESTIVAL PLACE 100 Festival Way, ...erwood Park, 449-3378. •SUN, Apr. 21: ...30pm): James Keelaghan (CD release celebration), Oliver Schroer. TIX $20, $25.

FULL MOON FOLK CLUB Bonnie Doon Hall 9240 93 St., 438-6410, 420-1757. •SAT Apr. 6 (7pm door): Tom Paxton. TIX ...adv @ TIX on the Square. •FRI, Apr. 12 ...pm door): Barachois. TIX $14 adv. @ TIX ... the Square.

GRANT MacEWAN COLLEGE John L. ...ar Theatre, Jasper Place Campus, 10045-...6 St., 497-4436. •MON, Apr. 8 (8pm): ... Evening of Big Band Jazz: Featuring the ...ant MacEwan College, U of A Jazz ...sembles. Raymond Baril and Tom Dust ...rectors). TIX $10 adult, $8 student/sen-...

HORIZON STAGE 1001 Calahoo Rd., ...uce Grove, 962-7631. •SUN, Apr. 7 ...30pm): Edmonton Symphony Orchestra. ... $25 adult, $15 senior/student. •SAT, ... 13 (3pm): Heather Bishop. TIX $15 ...ult, $10 student/senior. •THU, Apr. 18 ...30pm): Peters Drury Trio (light jazz, ...ing). TIX $20 adult, $15 student/senior.

THE JOINT NIGHTLIFE WEM, 486-3013. •THU, Apr. 11 (7pm door): Big Sugar. TIX ... adv., $25 @ door.

JUBILEE AUDITORIUM 11455-87 Ave., ...1-8000. •FRI, Apr. 26 (6:30pm door; ...pm show) Don Williams, Kathleen ...s (country) TIX $34.50, $39.50 @ ...Master •FRI, June 14 (6pm door; 7pm ... Wayne Brady (comedian/musician). ... $39.50 and $45.50 @ TicketMaster ...erved seating on sale now.

NEW CITY LIKWID LOUNGE 10161/57-12 St., 413-4578. •WED, Apr. 24: Fireballs Freedom, Lost Goat.

NORTHERN LIGHTS FOLK CLUB Queen ...xandra Community Hall, 10425 ...ssie Ave., 438-2736 •SAT, Apr. 13 ...door 8pm show): Tom Wilson, Terry ...son. TIX $12 adv., $14 @ door. Adv. ... Allie Myhre's Music, Acoust.c ... Shop

NORTHLANDS AGRICOM ARENA 451-...0). •TUE, Apr. 23 (6:30pm door; 7:30pm ...w): Weezer, Pete Yorn. TIX $37.50 @ ...Master

PLEASANTVIEW HALL 10860-57 Ave. •FRI, Apr. 19: Preshure Point, Choke.

POWER PLANT U of A Campus, 492-2048. •SAT, Apr. 6 (9pm door): Saturday Night Live: Featuring Rake (Camrose), Will Minor, Haven. TIX $6 @ the door. •SAT, Apr. 13 (8pm): Saturday Night Live: Knights in White Satan. Presented by the Students' Union. $7 cover. •SAT, Apr. 20: Battle of the Bands. •SAT, Apr, 27: Old Reliable, Jack Harlan and AA Sound System. Presented by the Students' Union. TIX $10 adv., $15 @ door.

PROVINCIAL MUSEUM AUDITORIUM 12845-102 Ave., 484-8470. •SAT, Apr. 6 (7:30pm): Arati Ankalikar-Tikekar (Hindustani vocalist), accompanied by Mukundraj Deo (tabla), Sudhir Nayak (harmonium). Presented by the Edmonton Raga-Mala Music Society. TIX $15, $12 member.

REV 10030-102 St., 423-7820. •FRI, Apr. 5: The Laura Love Band. •FRI, Apr. 19: The Gadjits. •MON, Apr. 29: Anti-Pop Consortium. •TUE, Apr. 30: Pillar.

ROXY THEATRE 10708-124 St., 453-2440. FRI, Apr. 12 (8pm): The Mike Park Band (roots), Mark David (Old Reliable) Ayla Brook (AA Sound System), Shawn Jonason (Old Reliable, Swiftys), Malaika Bariffe (Feast), Brett Miles (sax), Doug Organ, Duke Paetz (Almost Leather Band), Mike Price (harmonica), Curtis Ross (guitar). TIX $10 adv. @ Blackbyrd Myoozik, Listen, Roxy Theatre, Excel Foods. $12 @ door. Fundraiser for new CD.

SHAW CONFERENCE CENTRE •TUE, Apr. 9: The Tea Party. •SUN, May 5 (6:30pm door; 7:30pm show): Sum 41, Goldfinger, Autopilot Off. TIX $25 @ TicketMaster.

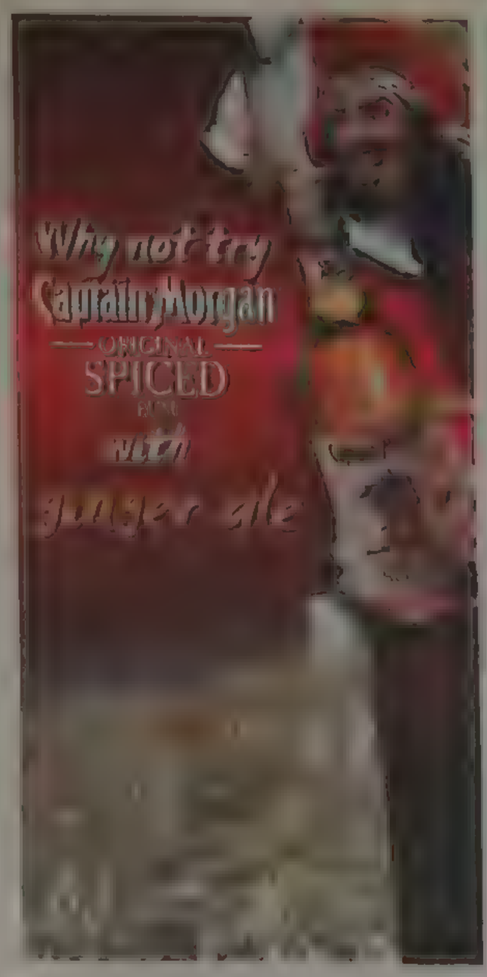
SIDETRACK CAFÉ 10333-112 St., 421-1326. •THU, Apr. 25: Fred J. Eaglesmith.

SKYREACH CENTRE •SAT, Apr. 6: Mary Mary. •SUN, Apr. 7: Michael W. Smith.

STANLEY A. MILNER LIBRARY Musical series to promote tolerance and human rights. Presented by Amnesty International Edmonton. •TUE, Apr. 9 (11:30am-1:30pm): Torture and the need to abolosh it: Lisa B (musician/songwriter), Joanna Bukczynska (speaker), Randy Rillo (instrumental sounds, poetry), Uwe (folk singer). •TUE, Apr. 16 (11:30am-1:30pm): Lessons from Duran: World Conference Against Racism in Theory and Practice: Professor Malinda Smith (speaker), Brian Gregg (singer/songwriter, guitarist), Bob Cook (singer). •TUE, Apr. 23 (11:30am-1:30pm): Refugees and human rights: Michael Tilleard (speaker), Ron Taylor (folk), Mary Rankin (singer/songwriter). •TUE, Apr. 30 (11:30am-1:30pm): The history of Amnesty International: Cathy Garvey, Saren Azer, Rene Salazar (speakers), Marv Manchuru (folk), Ken Brown (actor, writer, folk singer). •TUE, May 7 (11:30am-1:30pm): What is a prisoner of war? Dr. Leslie Green (speaker), Terry "Pops" Thrasher (folk), Patsy Amico (singer/songwriter), Janice Wiest and Brian Gregg.

TIMMS CENTRE FOR THE ARTS U of A Campus, 451-8000. •THU, Apr. 18: The Storytellers Cabaret: Tom Wilson (Junkhouse/Blackie and the Rodeo Kings), Paul Hyde (Payolas/Rock and Hyde), Ralph (beatnik jazz), Dave Rave (Teenage Head,

SEE NEXT PAGE







MUSIC WEEKLY

Continued from previous page

Daniel Lanois), Kathleen Edwards (*Men With Brooms* soundtrack)

UPTOWN FOLK CLUB Woodcroft Community Hall, 13915-115 Ave., 436-1554. •FRI, Apr. 5 (7:30pm door): Triple Slide: Ron Taylor, Thomas Slaymaker, Lee Chr stopher Young. TIX $8 adv./memeber, $10 @ door.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 428-1414. •SAT, Apr. 6 (7pm silent auction; 8pm music): A Gala Tribute and Silent Auction: Harriet Winspear's Celebration of the Arts. TIX $25-$65. •SUN, Apr. 7 (8pm): Fireworks at the Winspear: Presented by U of A Music Department. TIX $15 adult, $10 student/senior @ TIX on the Square. •TUE, Apr. 9 (7pm): Tribute night to Bill Hunter. •THU, Apr. 11 (8pm): Lrona Boyd (classical guitar), Pavlo and his band. •SUN, Apr. 14 (3pm): A Soul's Journey: Richard Eaton Singers, Edmonton Youth Orchestra. TIX $22 @ TIX on the Square. •SUN, Apr. 21 (2pm): Music of the British Isles: Big Rock Pipe Band. •SUN, Apr. 28 (7.30pm): The World at Winspear: Anoushka Shankar. •THU, May 9: Ricardo Lemvo and Makina Loca, Oliver Mtukdzi.

CONCERTS-CALGARY

BRAESIDE COMM. CENTRE •SAT, Apr 13: Connie Kaldor

CANMORE OPERA HOUSE Heritage Park •SAT, Apr. 13 (7:30pm): Buccaneers, Cara Luft (singer/songwriter). TIX $10 @ Megatunes or call 669-8732

DOUBLE MO CAFÉ Stadium Shopping Centre. •FRI, Apr. 12 (9pm): Cara Luft (singer/songwriter). $3 cover.

NICKELODEON •SAT, Apr. 6: The Laura Love Band

PENGROWTH SADDLEDOME •TUE, Apr. 16: Luciano Pavarotti. •WED, May 8: Usher.

S.A.I.T. •FRI, Apr. 19: Big Sugar

THE SHIP AND ANCHOR SAT, Apr. 13 Radiogram w/ Jonathan Inc

CONCERTS-VANCOUVER

COMMODORE BALLROOM •FRI, Apr. 5 The New Pornographers. •THU, Apr. 11 Lucinda Williams. •SAT, Apr. 13: Big Sugar.

GINGER 62 1219 Granville St. •FRI, Apr. 5 (6pm): Weaselpalooza West. TIX $20 Proceeds to the Canadian Music Therapy Trust Fund

ORPHEUM THEATRE •THU, Apr. 4: Judy Collins

COUNTRY

LONGRIDER'S SALOON 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED (8:30pm): Jam. •Every FRI (7:30-9pm): Free dance lessons

ST. THOMAS COFFEE HOUSE 44 St. Thomas Street, St. Albert, 458-8225. •First THU ea. month (7:30-11:30pm): Open Jam with Jim and Penny.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. entrance, 426-4767. THU 4: Jeff Hendrick Trio. FRI 5-SAT 6 (9pm): 11 O'Clock Songs. THU 11 (9pm): Craig Giacobbo Trio. FRI 12 (9pm): Proxy-boy. SAT 13 (9pm): Don Berner Trio.

RITCHIE UNITED CHURCH 9624-74 Ave. •Every SUN (3:30-5pm): Jazz and reflections. Apr. 7-May 5. SUN 7 (3:30-5pm): Jazz and Reflections: Chris Andrew Trio. SUN 14 (3:30-5pm): Jazz and Reflections: Rhonda ...thnell Trio.

SORRENTINO'S 10612-82 Ave., 434-7607. •Every THU (8pm): Jazz night. THU 4: Anna Beaumont Trio. THU 11: Kent Sangster Trio. THU 11 (8pm): Kent Sangster Trio.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. •Every TUE: Jam sessions. FRI 5-SAT 6 (8pm door): Sonny Fortune Quartet. TIX $16 member, $20 guest. SAT 20: The Bruce Nielsen Band.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 5 (8pm-midnight): Jim Head Trio.

PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 4-SAT 6: Todd Reynolds. MON 8-SAT 13: Todd Reynolds.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 4-SAT 6: Boom Boom Kings. THU 11-SAT 13: Yves Lecroix.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 4-SAT 6: Mark Magarrigle. TUE 9-SAT 13: Dave Hiebert.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 4-SAT 6: Sam August. MON 8-SAT 13: Mark Magarrigle.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 4-SAT 6: Chuck Belhuimer. WED 10-SAT 13: Duff Robison.

POP AND ROCK

Also see VURB Weekly on page 32.

THE FOX AND HOUNDS 10125-109 St., 423-2913. FRI 12: The Point of No Return, Cypher, The Rods, Whatbox.

J.J.'S PUB 13160-118 Ave., 451-9180. FRI 5-SAT 6: Chunk. FRI 12: Coldspot. SAT 13: Trole (Ontario), Blind and Torn.

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. THU 4: The Experienced Math Debaters. FRI 5-SAT 6: My Huge Ass. THU 11: Gamakat. FRI 12-SAT 13: Silly Wrabbit.

MAXWELL T'S 7230 Argyll Rd., 463-7106. FRI 5-SAT 6: Darrell Barr and Blair Kennedy (classic rock).

NU WAVE PUB 18228-89 Ave., 452-8442. SAT 6 (9:30pm-1:30am): The Hoffman-Brown Band. SAT 13 (9pm-1am): Mister Lucky (blues, Boogie R&B). No cover.

OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the bands. THU 4: Cerveja vs. Rosonance. FRI 5-SAT 6: Tooth and Nail. WED 8: Comedy night: Lef Skyzing. FRI 12-SAT 13: Done Deal.

RED'S WEM, 487-2066. SAT 6 (7pm door Honeymoon Suite, Rik Emmett. TIX $12.95 adv., $15.95 day of. FRI 12: Painkiller (tribute to Judas Priest). TIX $4 adv. SAT 13: Doug and the Slugs. TIX $8 adv. @ Red's, $10 day of.

ROSE AND CROWN PUB Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. THU 4-FRI 12: Tim Becker.

SPORTMANS LOUNGE 8170-50 St., 469 3399. FRI 12-SAT 13: Gamakat.

STRATHCONA LEAGION Lower Lounge, 10416-81 Ave., 433-1908. FRI 5 (7-11pm) The Hoffman-Brown Band.

STRATHEARN PUB 9514-87 St., 465-5478. •Every THU (8pm): Wide open stage hosted by Dustin Zawalski.

TIN PAN ALLEY 4804 Calgary Tr. S., 702 2060. THU 4 (8:30pm): Super Song Thursday: Hosted by Scott Peters. Chris Wynters, Christian Mena, Alfie Zappacosta FRI 5-SAT 6 (10pm): Matthew's Grin. FRI 12 SAT 13 (10pm): FBI. SUN 14 (9pm): Sunda, Night Jammin' In the Alley hosted by Ian Kehler.

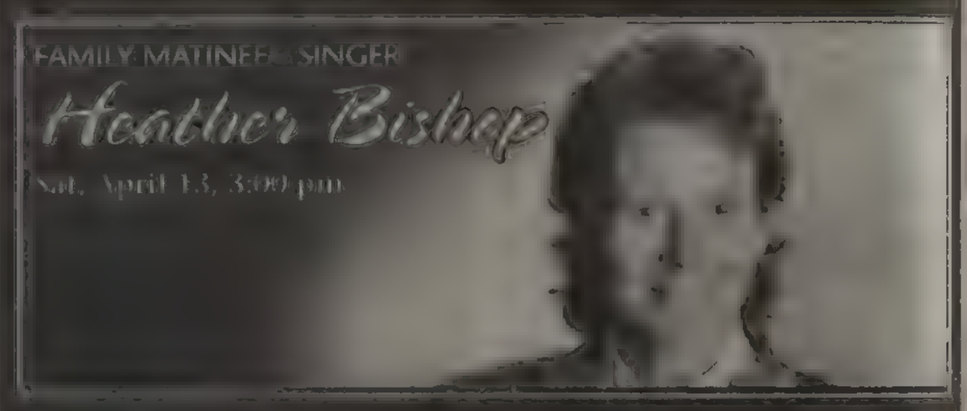
URBAN LOUNGE 8111-105 St., 439-3388 •Every TUE: Urban Unplugged. THU 4-SAT 6: Granny Dynamite. $5 cover. TUE 9: Urban Unplugged. $5 cover. WED 10: Single Malt Blues Band. $5 cover. THU 11-SAT 13: Firewater. $5 cover (Sat).

JASPER

PETE'S CLUB 614 Patricia St., Jasper, (780 852-6262. •Every TUE: Hip hop. •Every WED: Punk and Metal.

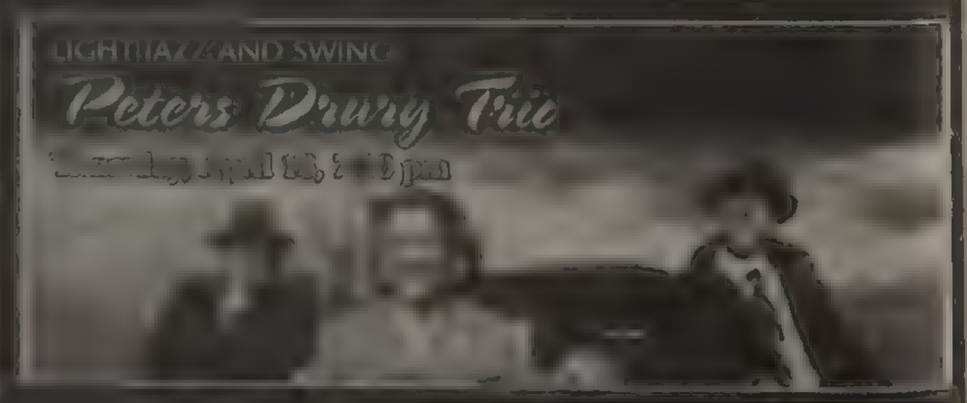


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Mantras, incorporated

The Tea Party have poured themselves into their raw new album

BY DAVE JOHNSTON

If there is a time for rock, the Tea Party believes that time is nigh. When asked to describe the new approach the Canadian trio took in the making of their latest opus, *The Interzone Mantras*, frontman Jeff Martin has a very simple answer: "All guitars, all the time, my friend," he quips.

Martin believes the band reached the apex of their operatic stylings with "Walking Wounded," the hit single that was tacked onto their greatest-hits package, *Tangents*. It was a fitting cap on a successful run as the nation's leading existential rockers, one that left them wide-open to follow another musical path. Which meant stripping their sound back to the bare essentials. As Martin explains, "I just wanted to be a guitar player once again. We needed a change. 'Walking Wounded' was a great song. It was also a huge song—it had something like 82 tracks in mixing. You can't get any bigger than that. We needed to re-evaluate what we were doing."

The world music touches and studio effects are only a whisper on *The Interzone Mantras*, which was released last fall. The music is definitely much more muscular than before, with balls-heavy solos and deafening rhythms filling up the mix. This is the rawest album the trio—Martin, drummer Jeff Burrows and bass assist/keyboardist Stuart Chatwood—has ever produced.

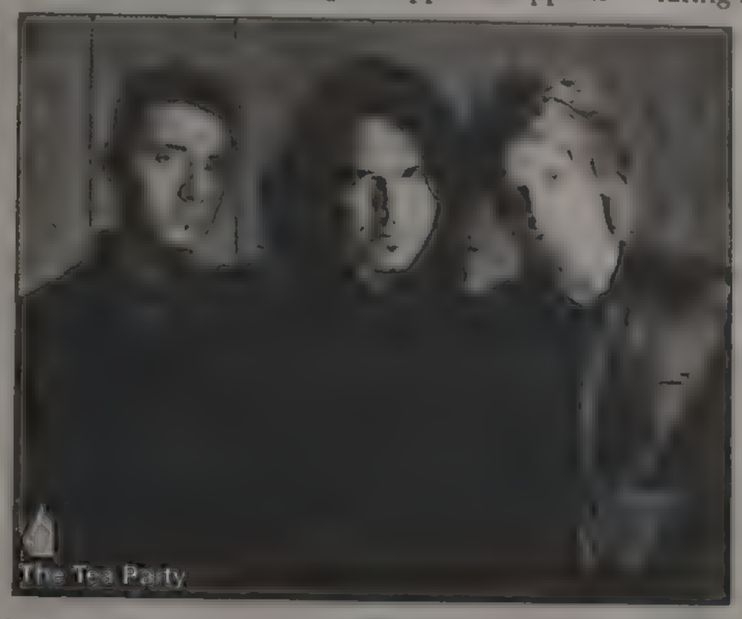
Wim and vigour

The existentialism is still present, however. The title track borrows from William S. Burroughs, while the new single "Angels" takes its cue from director Wim Wenders's treatise on the nature of human existence, *Wings of Desire*. For the last track, "Mantra," Martin sampled a recording of Tibetan horns from a tape he purchased while on vacation in England. In between are songs about reuniting with a lost love ("White Water Siren"), redemption ("Cathartik"), sexual abuse ("Soulbreaking") and twisted messages ("Dust to Gold").

[provue] rock

"We've never been the band to write songs for the masses or the trends," Martin sighs. "I'm not going to write a song about the car or the chick or whatever, because there's a hell of lot of people that can do it way better than I can."

The rocking-out approach appears to be working in their favour. Their ninth tour of Australia, for example, culminated in an epic set in front of 30,000 people at the annual Big Day Out festival. "They've got the Tea Party bug down there," laughs Burrows. "We don't get tons of radio play but we get tons of audience support and tons of album sales. We're blessed, for sure. I think it's an appreciation, and they like the fact we write different music and we're constantly trying to overachieve."


The Tea Party

In addition, the band scored the opening slot for Ozzy Osbourne during his recent Canadian tour. "We left Australia feeling like we kicked ass," says Burrows, "so we were ready to make a few more jaws drop. We did heavier stuff during the Ozzy shows. It was like condensed rock."

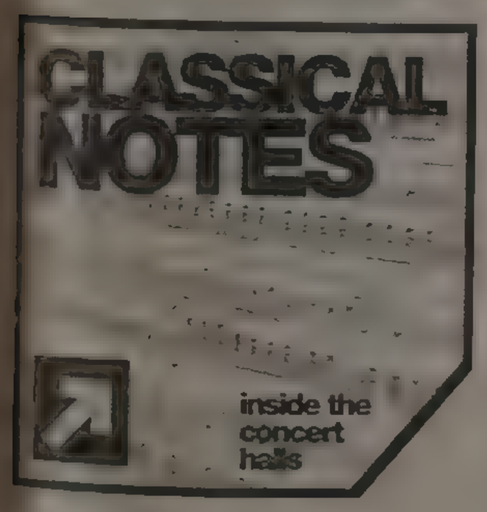
Movers, shakers and "The Maker"

Even with the distraction of their own cross-country tour, the band is already talking about a live album and turning "Soulbreaking" into a charity single for the White Ribbon Campaign. The song was based on a letter Martin received from a 16-year-old fan who was sexually abused by her father. When the single is released, it may also include a cover of Daniel Lanois's "The Maker" featuring none other than Led Zeppelin guitarist Jimmy Page.

The idea for the cover came up last summer at a party in London for veteran British musician Roy Harper. "There were a couple of acoustics set up there," Martin explains. "I got up after a couple of drinks, and I did a solo acoustic version of 'The Maker.' Jimmy heard that and couldn't stop talking about it after."

Martin then ran into Lanois at the Toronto International Film Festival and told him about Page's interest in the song, which encouraged the legendary producer and songwriter to also consider jumping on board. "If we can pull it off, it will be an incredible thing," Martin says joyfully. "Page, Lanois and myself—three producers in one room. To tell you the truth, I think I could sit back and learn a thing or two." ◊

The Tea Party
Shaw Conference Centre • Tue, Apr 9 • TicketMaster (451-8000)



BY ALLISON KYDD

Consolation prize

Pro Coro Canada's production *Music for Consolation*, performed March 29 at the Winspear Centre, invited ecstatic praise as well as doubt about the theological appropriateness of offering three Requiems (those of Herbert Howells, John Rutter and Gabriel Fauré) in one evening—or, in fact, any Requiem on Good Friday.

Though the inspiration for all three works was the ancient Requiem Mass (the liturgical commemoration of the dead), Howells's and Rutter's versions are based as much on other sources. Howells uses very little of the Latin text, borrowing more from the Anglican Book of Common Prayer and the Psalms. Choristers call his a cappella Requiem a "little gem," but its apparently simplicity conceals challenging long lines which make it difficult for singers to maintain pitch. Rutter, meanwhile, interweaves Anglican and Latin texts to create, he has said, not church music but a concert piece that "feels at home in church." Opinions on that score may differ, especially with the "Sanctus" played on a glockenspiel, a particularly jarring touch coming between the beautiful and melodic "Pie Jesu" and the sombre chant of "Agnus Dei."

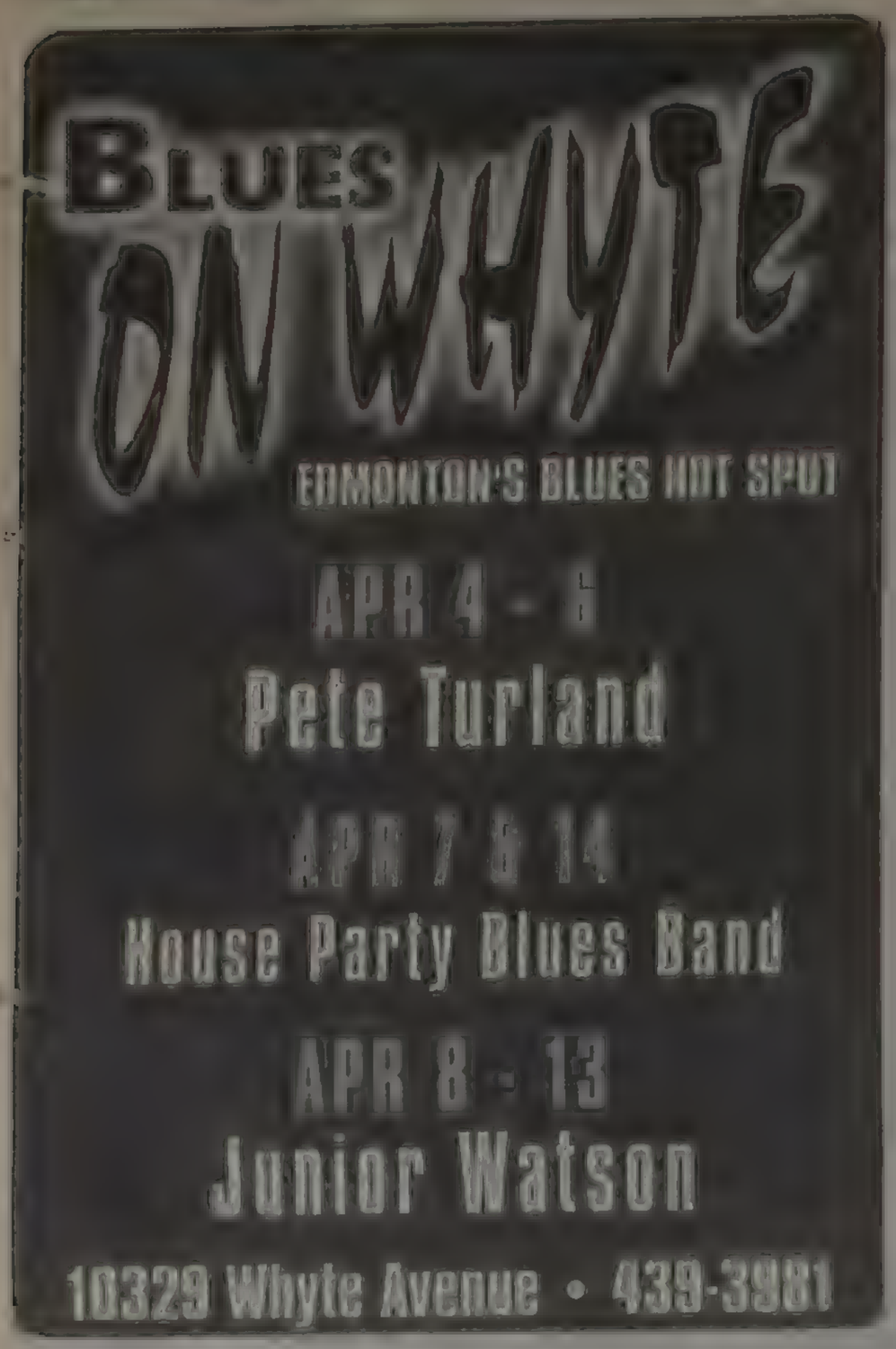
Fauré's Requiem is the gentlest of the three, as well as the composition most faithful to the Latin text. Accompanied by a small orchestra, it makes particular use of lower voices and the equivalent instruments (organ, cellos and violas). The lone violin finally comes in for the "Sanctus" and the last movement ("In Paradisum") makes most use of soprano voices.

I almost regret having singled out Pro Coro's main soloists—Eva Bostrand, Kevin Gagnon and Janet Smith—in an earlier column, since the strength of a choir like Pro Coro is in its balance of exquisite voices. Clichéd phrases such as "silvery notes," "floating above the stage" and "ripples of sound" come to mind to describe the effect, but those words seem overblown and inadequate.

Artistic director Richard Sparks does believe in spreading solo privileges around. For instance, in the Howells Requiem, soprano Lisa Feledichuk, alto Wendy Grønnestad, and tenors John Huck, Timothy Shantz

SEE NEXT PAGE

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By CAM HAYDEN

Best Pete forward

Although he's only in his early thirties, Pete Turland has been around. Doghouse bass in tow, he has worked up and down the west coast, sharing the stage with the likes of Big Jay McNeely, Wanda Jackson and Nappy Brown. The ex-Brit, who now calls Vancouver home, has put in time as a bassist with Ray Condo, the Twisters and Harpdog Brown and played guitar with Ronnie Hayward, so if his face seems strangely familiar when you catch him onstage this week at Blues on Whyte, there's a host of reasons why.

If you're going to make it as a full-time musician on Canada's west coast, you need versatility, a quality Turland demonstrates over and over again on his first disc under his own name, *Rollin' and Tumblin' Again* (East Side), which includes everything from blues to rockabilly to Western swing. It's a great listen and it sold very well—so well that Pete was getting ready to check into the studio to do a follow-up album this past winter.

"I got into the studio," Turland says, "but instead of doing mine, I've been doing everyone else's. I just finished working on Carla Rugg's new disc and have also been working on one with Paul Pigat [Turland's guitarist]. I fully intend to get to work on mine very shortly—I've got a bunch of originals and other material that's ready to go."

In the meantime, he's got his red-hot group—Pigat, bassist James Taylor and drummer Rene Hein—revved up and ready to melt some of the early April chill off the dance floor at Blues on Whyte through to this Saturday. You can also catch him spinning some of his favourite discs on the *Friday Night Blues Party* on CKUA this Friday night.

Singing the Saturday Night *Blues*

Speaking of radio, reliable sources have it that the CBC is getting ready to tune out *Saturday Night Blues* after 15 years on the air, a casualty of Radio One's "youth movement." "Seventy per cent of the Saturday shows will probably be changed," host Holger Peterson told me earlier this week, "and losing *Saturday Night Blues* is part of what the programming committee has recommended."

I can't help but feel that this move is just change for change's sake. *Saturday Night Blues* is one of the highest-rated programs in the CBC Saturday lineup, has an extremely loyal following and participates directly in the community it serves by recording blues artists, supporting live performance and providing a national forum for Canadian blues artists. *Saturday Night Blues* is the only national CBC show still produced here in Edmonton. Anyone who works in the blues business will tell you that the program has an international reputation and the respect of players, producers, label owners and blues fans across the continent. Agents and artists from across North America have mentioned the show to me, always in glowing terms.

Yes, the show caters to a niche audience, but it does so with integrity, class and professionalism. The result is a loyal following. While no firm date for the program's demise has been set, Peterson has been "in discussion with and pleading the show's case with program management" and now believes that "there isn't much else that can be done to prevent the inevitable."

One might remind the CBC that there are any number of places on the dial to find youth-oriented radio. Blues fans count on their public broadcasters to provide what the mainstream won't or can't, and part of a public broadcaster's mandate is to provide a forum where talented up-and-coming Canadian musicians can be heard.

If you want your voice to be heard on this issue, may I suggest contact Janet Lea, the CBC's area head for radio music. You can e-mail her at janet_lea@cbc.ca or snail-mail her at CBC, P.O. Box 500, Station A, Toronto, Ont., M5W 1E6.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.



Classical Notes

Continued from previous page

and Robb King joined baritone Kevin Gagnon for solo snippets that were almost as enjoyable as the advertised solos. Janet Smith was strong in Rutter's "Pie Jesu," but Eva Bostrand in the Fauré version was not, perhaps because of difficulties with the acoustics of the hall

Kevin Gagnon was consistent and poised throughout, but mentioned afterwards that this will probably be his last season with Pro Coro Canada, as he's focussing more on opera. The good news is Brian Deedrick, Edmonton Opera's brand-new artistic director, also believes in making use of local talent, so perhaps Gagnon will remain in the city. Deedrick's first production as director is *The Merry Widow*, which has performances on April 13, 16 and 18

Another major operatic concern in Edmonton also has a story to tell, but not a happy one. Opera NUOVA points out the implications of Premier Klein's decision to close Community Lottery Boards across the province on top of a reduced budget for the Alberta Foundation of the Arts and other granting agencies. NUOVA's founding president, Kim Mattice Wanat, who describes herself as disheartened by the move, urges all concerned people to contact their MLAs. "The Community Lottery Fund," she says, "is vital to the survival of thousands of programs and organizations that improve quality of life for all Albertans."

The weekend of April 5 to 7 offers extensive musical fare. At Convocation Hall, it's "Sax and Strings," featuring saxophonist William Street, pianist Roger Admiral and the Edmonton Saxophone Quartet (Street plus Charles Stolte, Kristofer Covlin and Jeffrey Anderson) on April 5 at 8 p.m. Street also directs the University of Alberta Concert Band in concert on Sunday, April 7 at 3 p.m.

Duo Chinois (violinist Frank Ho and pianist Joseph Lai) comes back to Muttart Hall at Alberta College on April 6 at 8 p.m. First on the program is *Frescoes: Suite for Violin and Piano*, composed by Lai and dedicated to his wife Sharon, who he married last summer. Lai describes the piece as a "much-belated wedding gift," but somehow I suspect he'll be forgiven. How many of us can boast a partner who composes music in our honour? The work is based on old dance forms and compliments the Stravinsky *Suite Italienne* in the second half of the program. Also on the agenda are Ravel's *Sonate for Violin and Piano* and three selections by Fritz Kriesler.

On April 7, also at 8 p.m., Dr. Malcolm Forsyth will conduct three University of Alberta student ensembles (the Concert Choir, the Madrigal Singers and the University Symphony Orchestra) at the Winspear. The program includes Forsyth's own *Siyajabula—We rejoice!*, as well as Poulenc's *Gloria* and Verdi's *Stabat Mater*. This is Forsyth's final ensemble concert, as he retires from the university this year.

inside global club culture

BPM

BY DAVID STONE

It's a Jazz thing

DJ Jazzy Jeff • Roxy Nightclub • Mon, Apr 8 The world of Jazzy Jeff does not begin and end with the Fresh Prince. Sure, the duo of Jeff Townes and Will Smith scored platinum sales and the very first hip-hop Grammy back in 1989, but they've also been about doing their own thing. Smith has gone on to become an Oscar-nominated actor, and Townes just kept things on the down-low.

But that isn't to say he's vanished from the map. As a matter of fact, his upcoming appearance behind the decks at the Roxy on Monday is tied to the upcoming release of *The Magnificent*, a full-length collection of collaborations and new material. The names of those rumoured to be involved in the project make a staggering list—Jill Scott, members of Boyz II Men, Slum Village, Eminem, the Roots, J Dilla, James Poyser, Pat Metheny, Roy Ayers, Jay Dee, DJ Premier and the Philaphonics. After it was previewed at the Winter Music Conference in Miami last week, the buzz was deafening.

"It's wild, man," he told BBC Radio One during the WMC. "You had the opportunity to just represent what makes you up as a producer. My thing covers a whole big spectrum, from Will Smith to Jill Scott. I love the music, so I just sat in the lab with the whole crunch of Jazz team, and we just put together an album from Jill to Shawn from Boyz II Men—there's plenty of people on the album. I had to go back and represent all the turntablists out there too. Keeping it real, man."

The Magnificent, which is due to be released in May, is only the latest chapter in Jeff's sterling career. He's widely acknowledged as one of the best turntablists in the world, inventing and perfecting a number of scratches and mixer tricks that have become standard moves in any hip hop DJ's arsenal. With his label A Touch of Jazz, he has created an atmosphere of creation and innovation for their own sake, allowing artists to follow their own vibe as opposed to racking up album sales. It isn't unusual to hear Jeff mention in interviews that he's been working with a Hawaiian reggae group, for instance.

One figure that exploded from Jeff's stable is Jill Scott. The success of her debut album, *Who Is Jill Scott?*, certainly owed a lot to his insight and influence, but he constantly downplays his role in interviews. To *Chart* magazine, he said simply, "She's trying to stay away from the norm when it comes to production and just attempting new, innovative and creative things."

Then there's his relationship with Will Smith. After they busted up the charts in the late 1980s with James Brown-sampling hits like "Parents Just Don't Understand," they moved into television with *The Fresh Prince of Bel Air*. Smith played the title role, but Jeff opted to limit his screen time to the occasional guest appearance. Eventually, he stopped showing up. Commuting from his home in Philadelphia out to California didn't appeal to the DJ. "My base was in Philadelphia," he explained to *Chart*, "and I just wanted to stay there."

They have collaborated since on Smith's solo album, and there's talk that they will work together again. There may even be a track on *The Magnificent*. Jeff isn't really saying anything to anybody, which is the way he's always been. Why talk when you can let the music do all the work for you?



DJ Jazzy Jeff

No motive

Local bedroom DJs will have to find a new outlet for their aspirations. Last week, the Digital Junkies, led by DJ Waterboy, announced that their Monday night Local Motive night was being cancelled. A change in management at Squires Pub, located in the basement of the Strathcona Post Office Building on Whyte Avenue, led to the unfortunate closure of the night, which provided new talent with a place to be heard. As of press time, the Digital Junkies were looking for a new venue to hold their night. Anyone interested can contact DJ Waterboy through the Digital Junkies website at www.digitaljunkies.com.

However, budding DJs can still get themselves heard on CJSR FM 88.5 every Saturday after 6 p.m. during *Frequency*, hosted by Eli and Prosper. Those interested in contacting them can do so through the CJSR website at www.cjsr.com.

Get the Flow

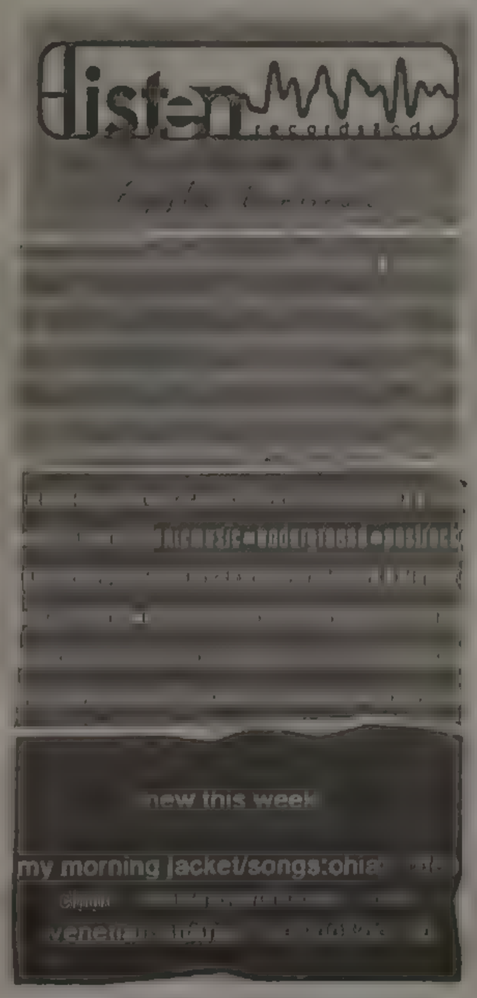
Just a reminder about the breakbeat madness happening tonight (Thursday) in downtown Edmonton. Majestik is presenting British DJ Hyper, touring to promote the cool Bedrock Breaks compilation. Over at Lush/The Rev, Subterranean Sound is presenting drum 'n' bass superteam Freaky Flow and MC Flipside, touring to promote their new live album on Moonshine, *Keep It Live*. And if that isn't enough for you, the duo will be making an in-store appearance at DV8 Records on Friday afternoon at 3 p.m. Rumour has it that Flipside might also be playing a house set at a downtown club that night. Hmm.

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CLUB WEEKLY

4 PLAY NIGHTLCLUB—10338-81 Ave • THU: Urban Substance, hip hop and R&B with DJs Spincycle and Invinceable

THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI-SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • WED: The Forum, deep/progressive house, intelligent drum and bass, with Robert Alan and DJ Calus • THU: Deja Vu, house with Johnny 5, Khadija Jetha and guests • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

BRONZE—10345-105 Street, 423-7884 • WED–SAT: top 40 dance with Puf The Magic DJ

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invinceable, MC J-Money and Rude Boy • SUN: Ladies Night, with DJ Invinceable, MC J-Money and Rude Boy

CEILI'S IRISH PUB—10338-109 Street, 426-5555 • MON: Playa, funk, soul and deep house with Junior Brown

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Thunder Dave, Slav, Mr. Anderson, LP • SAT: Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Spincycle, DJ Invinceable and guests—APR 6: DJ Al-V and Wayne B (Calgary)

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN: The In Sounds From Way Out, beats with DJ Diabolic

EUPHORIA— 4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and Devilish—MAR 30: Stone & Derkin (Edmonton)

FLY— 10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • THU: Soul What?, with Echo, Slacks and Shortround • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know.., with Junior Brown, Amedeo, and Ryan Mason—APR 6: Halo's First Anniversary, with DJ Heather (Chicago)

IRON HORSE—8101-103 Street, info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

LUSH/THE REV–10030A-102 St., 424-2851 • WED: Main–The Classic, retro with DJ Loki; Velvet–progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolee and guests—APR 4: Freaky Flow and MC Flipside (Toronto) • FRI: Lush–Wheels, house with Remo Williams and Bobby Torpedo and rotating guests; Velvet—Underground, alternative & retro with Eddie Lunchpail • SAT: Turbo, progressive trance and house with alternating guests—APR 6: Slav, Jameel; Velvet: Forties 'n' Nines, with Rerun and Sundog

MAJESTIK—10123-112 St. • WED: Volume, drum 'n' bass with DJ Celcius, MC Deadly, Ghetto F/X, J.Me.I, Dale Force and guests—APR 24: DJ Nookie (UK), MC Five Alive (UK) • THU: House night with residents Tripswitch, Sweetz, Kristoff and guests—APR. 4: DJ Hyper (UK) • FRI: Slammin', house and progressive club with Charlie Mayhem, Kristoff and guests • SAT: hard house with Crunchee, Jaw-Dee and guests—APR 6: Kristoff CD Release Party

NEW CITY COMPOUND—10167-112 St., 413-4578 • TUE: Likwid Lounge—Stellar, Brit Pop, Mod and indie Rock, with DJ Bluejay and Travy D • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, with Cool Curt and Slacks • THU: Live remixing, original music and atmospheric DJing with Pilotpriest • FRI: Suburbs—Simon LeBondage, Bluejay, DJ Damage • SAT: Suburbs—Saturdays Suck, with DJ Blue Jay and Nik Rofeelya

RED'S—Phase 3, West Edmonton Mall • MON: Mike's Mondays • TUES: Toonie Tuesdays • SAT: Saturday Night Party, with DJ Kenny K • SUN: Hypno Sundays

THE ROXY—10544-82 Ave, 437-7699 • MON APR 8: DJ Jazzy Jeff (Philadelphia) • THU: Metal Night • FRI-SAT: top 40 dance and R&B with DJ Extreme

THE ROOST—10345-104 St. • TUES: Upstairs: Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolik, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

THE SPOT—10148-105 St. (late night/after hours) • THU: Ladies Night, with DJs Cool Curt, POW, Pink, Slav, Ambiguous • FRI: The Fearless Five • SAT: Infinity, trance and hard house with the Starving DJs (Tristan Newton, Vaas, Diazo) and guests

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THERAPY (late night/after hours)–10028-102 Street (alley entrance), info 903-7666 • FRI Upstairs—Gundam, Prime & Propa, Tripswitch, LP; Bunker— Saki& Spanky, Alias, Charlie Mayhem • SAT: Upstairs—Jameel, Sweets, Tiff-Slip, Dave Therman; Bunker—Bobby Torpedo, special guests, Anthony Donohue



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NEW SOUNDS



ECHO AND THE BUNNYMEN
LIVE IN LIVERPOOL (COOKING VINYL)

In the early '80s, a time when "alternative rock" was a throwaway term for music that was simply barred from mainstream radio play, Echo and the Bunnymen distinguished themselves as the second-greatest musical group ever to emerge from Liverpool.

Founding members Ian McCulloch and Will Sergeant are still keeping the franchise going. And while the band's recent studio work has been spotty, this 2001 homecoming concert sees the band drawing upon their glory days. Despite the notable absence of the signature tune "Bring On the Dancing Horses," the disc only serves to illustrate how much Echo and the Bunnymen have contributed to modern rock. A glorious, better-than-the-studio version of "Lips Like Sugar" proves that Echo was as much of an influence on the Strokes as the Velvet Underground; "The Killing Moon" and "All That Jazz" (songs covered, respectively, by Pavement and the Flaming Lips) paved the way for lo-fi and '90s indie rock.

Live in Liverpool proves that intelligent, well-written rock music will never go out of style. Like any Velvet Underground CD, nothing about this disc seems dated, and the quality—not to mention the sheer passion—of the playing make this the best live record I've heard in a decade. The sound is lush without being too produced, the music honest.

What a crime it was that the Bunnymen weren't at least half as big as that other Liverpool band. Good enough to send chills up your spine. ★★★★★ —STEVEN SANDOR

UNCLE TUPELO
[illegible] AN ANTHOLOGY (LEGACY)

Music writers use the word "seminal" [illegible]ay too often. But sometimes you can't avoid it—for instance, when you're describing Illinois country rockers Uncle Tupelo, the band credited with opening the cap of the bottle we now call alt country. Opening the cap, [illegible]ng it back and drinking deep. [illegible]ed by Jay Farrar (who went on to [illegible]n Son Volt and last year released a stellar solo album) and Jeff Tweedy (one of Wilco's founders), Uncle Tupelo made simple, at times loud and fast, at times slow and contemplative, music [illegible]bout what they knew.

This collection of songs from the [illegible]nd's brief but enduring history is an excellent album if you're looking for an introduction to UT (no, not the state of Utah). Farrar's and Tweedy's vocals differ, as do the songs they write. But there's an underlying ethos, if you can use "ethos" to capture the drinkin', driftin' and doubtin' of a dusty life of not quite feeling right on any ascribed path. "No Depression," its name lifted from a Carter Family song about the Great Depression, may have become the term used to summarize the defiance and redemption of Uncle Tupelo's (and the entire genre's) tunes. But I like "Screen Door," on which Tweedy sings "Down here, where we're at/All we do is sit out on the porch/Play our songs and nothing's wrong/Sometimes friends come around/They all sing along." Who cares about being poor if you've got that? Uncle Tupelo didn't. ★★★★ —DAN RUBINSTEIN

SARAH SLEAN
NIGHT BUGS (ATLANTIC/WEA)

It isn't clear to whom Sarah Slean owes a debt for her buoyant major-label debut. *Night Bugs* belong to the cabaret tradition in the way it evokes bohemian dens soaked in bourbon and smoke, places where every heart is wounded. It's in places like this that Tom Waits would know the bartender's name, and maybe the bed of the waitress as well. But Slean isn't Waits—nor is she Tori Amos, despite a similarly percussive style of piano playing.

Slean has found a kindred spirit in producer Hawksley Workman, who draws an individualistic performance out of the Toronto chanteuse that embraces bohemian theatrics and glowing pop in equal measure. Beyond the parade of horns, organs and xylophones, though, Slean's voice is remarkable, spinning from sultry growls to ecstatic shouts. Songs become characters, like the melancholy loser of "Book Smart, Street Stupid," the desperate seductress of "Sweet Ones" and the sassy ladder-climber of "Bank Accounts." And like Waits and Amos, Slean comes across as a uncompromising performer who delights and challenges her audience at every turn. She may owe other performers a debt or two, but you owe it to yourself to get into this album. ★★★★ —DAVE JOHNSTON

KRS-ONE
SPIRITUAL MINDED (KOCH)

Though his last album, *The Sneak Attack*, didn't garner the praise it deserved, KRS-One is still someone worth listening to. This time, the veteran hip-hop artist has turned his creative attention to religion. *Spiritual Minded* uses a powerful combination of choral harmonies and insightful lyricism to address those who continuously sell their souls to make money in the music industry. On one of the more impressive songs, "The Conscious Rapper," KRS blasts people who criticize his style of music and explains the day-to-day hardships of intelligence in a world of ignorance.

But the most remarkable track on *Spiritual Minded* is "South Bronx 2002," a clever update of KRS's original "South Bronx." He praises his (and hip-hop's) home, but adds assertive messages to those living in that area and areas like it—to wit, "Philosopher's style that's known to be wild/If you're only holding your guns, who's holding your child?" It's no wonder KRS is frowned upon by the newer generation of hip-hop listeners.

Spiritual Minded's only flaw is its tendency to focus too strongly on community issues and the responsibility of musicians to be role models at the expense of religion. But in an industry as tarnished as the music business, KRS-One may inspire exactly the kind of mental revolution that world needs. ★★★★ —SEAN AUSTIN-JOYNER

HUMAN LEAGUE *SECRETS* (DISTRIBUTION FUSION 3)

So, this is the story: sometime in 1984, Philip Oakey and his electro Euro-disco cohorts are on tour and, unfortunately, their plane goes down somewhere over the Arctic. Luckily, they survive the crash. Locked in ice, they're in a state of suspended animation. Seventeen years later, they are discovered and thawed out. But no one tells them nearly two decades have gone by.

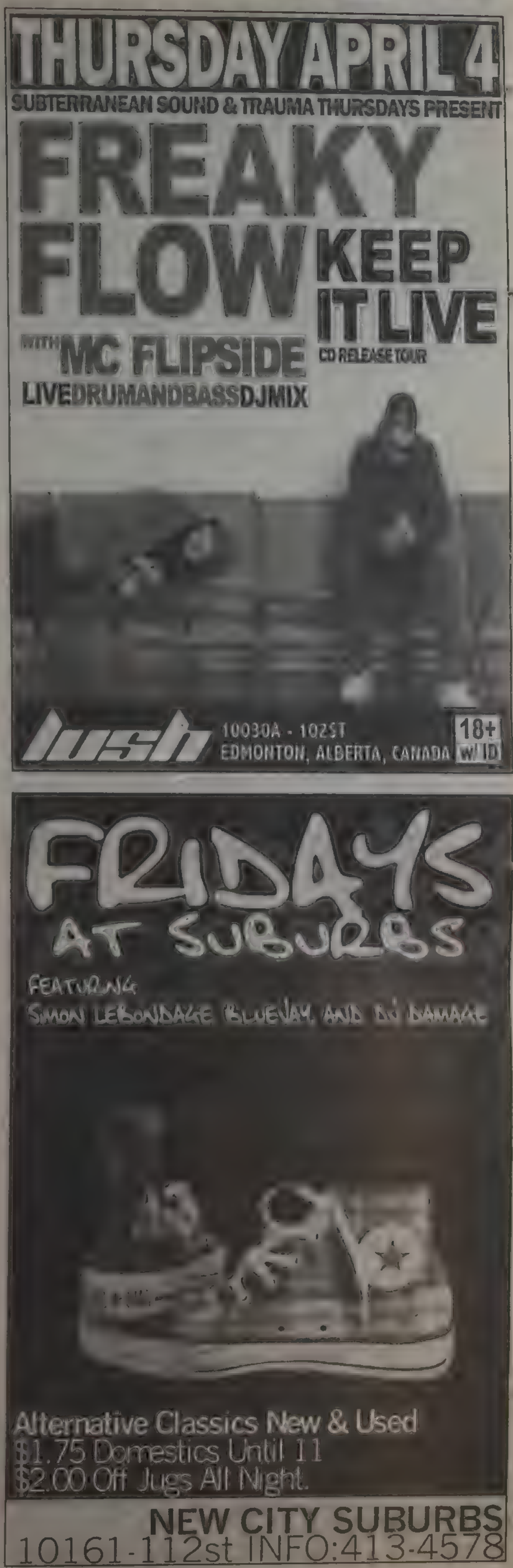
Okay, so I made all that up. But judging by the new effort from the reunited Human League, that scenario sounds pretty plausible. Basking in the glory of the retro '80s scene, Oakey and his once-famous band haven't changed their sound at all. New songs like "All I Ever Wanted" and "Love Me Madly" have made zero progress since the days when the band topped the charts with "(Keep Feeling) Fascination" and "Don't You Want Me."

For those of us old enough to have once grooved to Human League's brand of tinny, synth-driven Euro-pop, *Secrets* comes off as kitsch. But just like wearing an old sportcoat, the charm wears off when you realize that it's uncomfortable and doesn't fit well anymore. —STEVEN SANDOR

CORNERSHOP
HANDCREAM FOR A GENERATION (WIIJA/BEGGARS BANQUET)

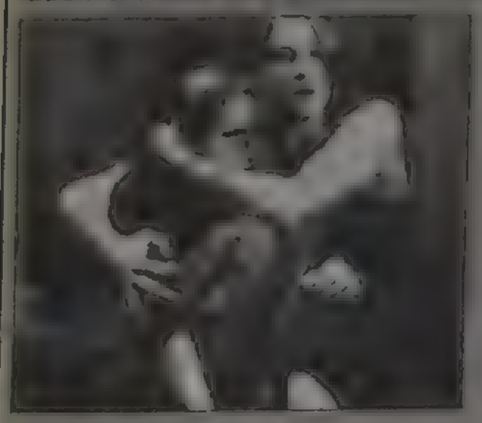
Just as "Brimful of Asha" fades from our collective pop memory, along come British wiseacres Cornershop with another bunch of wacked-out pop songs. *Handcream for a Generation* is more than a clever title, however; it's the vehicle for the second-greatest song in the band's career. Built around a jagged classic-rock guitar riff, "Lessons Learned from Rocky I to Rocky III" doesn't make a lot of sense lyrically but it sticks in your head for days.

The rest of the album? Mighty fine, actually. Turntablist Rob Swift lends a hand on "Wogs Will Walk," while former Oasis bandmates Noel Gallagher and Paul McGuigan have a reunion of sorts, appearing on seperate tracks. Hip hop, dub, punk and bhangra bump into each other all over the mix, making this one of those instant hipster discs—that is, if you dig messed-up samples composed with the aid of a pile of hash and a whole lotta humour. Inspired lunacy. ★★★½ —DAVE JOHNSTON



FAMETRACKER

ENTERTAINMENT REPORTING 101



❶ ***Panic Room*** bought a four-storey Manhattan brownstone for 30.2 million!

❷ ***Ice Age*** carried a cherubic baby over 18.6 million miles of frozen terrain!

❸ ***The Rookie***'s fastball was clocked at 15.8 million mph!

❹ ***Blade II*** left 14.1 [illegible] corpses in the wake of its gore!

❺ ***Clockstoppers*** gave French Stewart a forum in which to make 10.1 million annoying faces!

❻ ***E.T.*** sucked down 6.1 million bags of Reese's Pieces!

❼ ***Death to Smoochy*** used 4.3 million yards of felt to construct a comical rhinoceros suit!

❽ ***A Beautiful Mind*** left 4 million wondering what the hell the Academy was thinking!

❾ ***We Were Soldiers*** was unfavourably compared to *Platoon* in 3.52 million separate conversations!

❿ ***Showtime*** roughed up 3.5 million perps!

THE ASTERISK*

Ed Norton once had a summer job playing **Teddy Roosevelt**'s Head at an "Ask Mount Rushmore" exhibit in Washington, D.C.*

Jason Biggs's real last name is Weiss; he chose his stage name to honor the ill-fated character from *Star Wars*.*

Before **Jodie Foster** agreed to step in for an injured **Nicole Kidman** as the lead in *Panic Room*, director **David Fincher** had offered the part to **Geena Davis**. She's since been compensated.*

Former *Entertainment Tonight* host **John Tesh** has applied for a patent for a "breathable, microweave sport fabric" called TeshMesh.*

Law & Order's **Jerry Orbach** spent two years as a relief pitcher for the now-defunct Houston .45s.

Actor **Tom Conti** has launched a defamation suit against **Julia Roberts** and Oscar producer **Laura Ziskin**, after Roberts publicly confused him with last year's Oscar conductor **Bill Conti**.*

[illegible] candidate for the Federal Supreme Court.*

Juliette Lewis reportedly contacted HBO about the possibility of doing occasional body-double work for *Six Feet Under* star **Rachel Griffiths**.*

Bob Dole is developing a new syndicated daytime talk/variety show, tentatively titled *Dole It Out*, which he's described as "a cross between [illegible]."

Through personal purchases and his nonprofit game reserve foundation, former Nirvana bassist **Krist Novoselic** now owns 0.8 per cent of the state of Kansas, making him the state's largest single landowner.*

Jim Carrey has agreed to do a 40-minute stand-up routine—"with no fewer than ten (10) impressions at the request of audience," according to his contract—at the American Express company picnic this summer, for a rumoured fee of $200,000, plus $750,000 in [illegible].*

In the wake of her Oscar night outfit, **Gwyneth Paltrow** has fired three of her personal stylists and suspended another without pay.*

THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

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film

Slip me a little tongue

Italian for Beginners speaks the language of romance with a Dogme accent

BY PAUL MATWYCHUK



When in Denmark, do as the Romans do: Peter Gantzler and Lars Kaalund in *Italian for Beginners*.

Writer/director Lone Scherfig's ***Italian for Beginners*** has more than enough low-key charm for me to heartily recommend it on its own merits. But by applying the no-frills, no-tricks aesthetic of the Dogme 95 "vow of chastity" to a romantic comedy (*Italian* is only the 12th film to be awarded official Dogme certification, and the first one directed by a woman), I think Scherfig's film—whether she meant it to or not—also illustrates so much of what makes most Hollywood romantic comedies seem so forced and phony by comparison. *Italian* even suggests in its small way that the Dogme style, far from being a limited, played-out filmmaking gimmick, is a whole lot more flexible than many critics have given it credit for. After all, if the Dogme approach can make a romantic comedy feel as fresh and effortless as *Italian for Beginners*, perhaps there's a lot of life in plenty of other tired Hollywood genres, too.

As we're introduced to the characters in *Italian for Beginners*—principal among them are Andreas (Anders W. Berthelsen), a novice priest; Olympia (Anette Støvelbæk), a hopelessly clumsy bakery employee; Karen (Ann Eleonora Jørgensen), a hairdresser; Halvfinn (the hilarious Lars Kaalund), a handsome but congenitally tactless sports-bar waiter; and Jorgen (Peter Gantzler), the shy hotel clerk who can't work up the nerve to fire him—they seem, on the surface, to have little in common. But as the film goes on, not only do they all wind up enrolling in the same night-school Italian class at the local community college, but they're all working through some sort of loss or absence in their lives: dead or estranged wives, dying or missing parents.

This set-up recalls all sorts of contrived Hollywood confections about plainspoken ordinary folks and their heartwarming little triumphs—stuff like *Frankie and Johnny* (love and laughter at a greasy spoon restaurant) or especially *Stepping Out* (neurotics working out their personal issues by taking dance lessons). But those films didn't have a spontaneous bone in their body; every subplot, every wacky supporting character and every romantic pairing seemed calculated and predetermined right down to the last gag. And while it's pretty clear early on in *Italian for Beginners* which characters are going to pair off romantically too, the documentary-like Dogme style (not to mention the refreshingly ordinary-looking actors) has a way of making the scenes seem loose instead of locked-in and the plot developments accidental instead of inevitable. The scenes frequently play

[illegible] foreign

out in real time and are guided by the naturalistic rhythms of the actors instead of the deadly setup-zinger-topper rhythm of a phony, punched-up Hollywood script—and there's no obtrusive Nora Ephron-style collection of cheesy romantic standards and Sting ballads poured onto the soundtrack to distract you, either.

Lone wolf

Instead, Scherfig's touch is subtle and graceful, despite the shaky, handheld cinematography and the jagged editing demanded by the Dogme rulebook. In a regular Hollywood film, Karen's repeatedly foiled attempts to give Halvfinn a haircut would probably be turned into a cute, obvious running gag; Scherfig, meanwhile, stages these scenes so loosely that the comedy of the situation sneaks up on you. (The scenes sneak up on Karen, too. Scherfig edits them from her perspective, so that Halvfinn seems to be halfway out the door before we even realize he's leaving.) Often, it's not even comedy that sneaks up on you, but tragedy—the scenes between Karen and her aged, dying mother (who when she's not telling Karen what a failure and a disappointment she's become is begging her to kill her and put her out of her misery) are genuinely sad and upsetting, and there's a surprisingly powerful argument about faith and loss between Andreas and the aging, embittered pastor he's been hired to replace.

The cast is uniformly winning, but I was especially charmed by Støvelbæk, who has the same big, sorrowful eyes of great comic soubrettes like Hope Davis or (especially) Carol Kane. Olympia is forever dropping cakes and bumping into doorways, but Støvelbæk plays the role with such gravity that somehow keeps you from laughing at her expense. (And there's a revelation at the end of the movie about Olympia that makes you glad you held yourself back.)

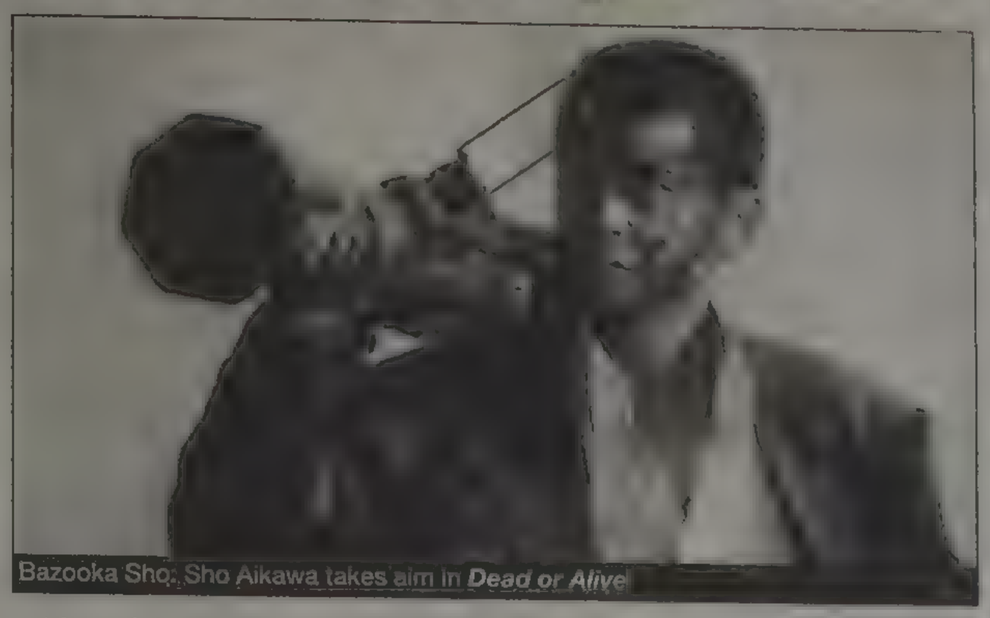
After all, Olympia's no different from the other characters in the film: her fragility is just a little less well-hidden, that's all. They're not unlike the patient Karen spots while visiting her mother in the hospital, sitting at the piano and playing "Musetta's Waltz" from *La Boheme* while still hooked up to an IV bottle—just because they're a little bit damaged doesn't mean they still can't speak the language of love.

Italian for Beginners
Written and directed by Lone Scherfig • Starring Anders W. Berthelsen, Anette Støvelbæk, Lars Kaalund and Peter Gantzler • Opens Fri, Apr 5

Stomach-turning Japanese

How do you describe a movie as berserkly perverse as *Dead or Alive*?

BY JOSEF BRAUN


Bazooka Sho: Sho Aikawa takes aim in *Dead or Alive*

I'm not exactly sure what to tell you about Takashi Miike's ultra-misanthropic, outrageously violent yakuza saga ***Dead or Alive***, partly because it's such a baffling, occasionally frustrating hodgepodge of crime drama clichés and extremely over-the-top, super-cheesy, sensationalistic dementia—but partly because I fear spoiling its handful of genuinely terrific surprises. What I can tell you is that it's utter trash, incredibly uneven and not a mite hateful, a Molotov cocktail of cheap thrills. And I don't think Miike would have it any other way.

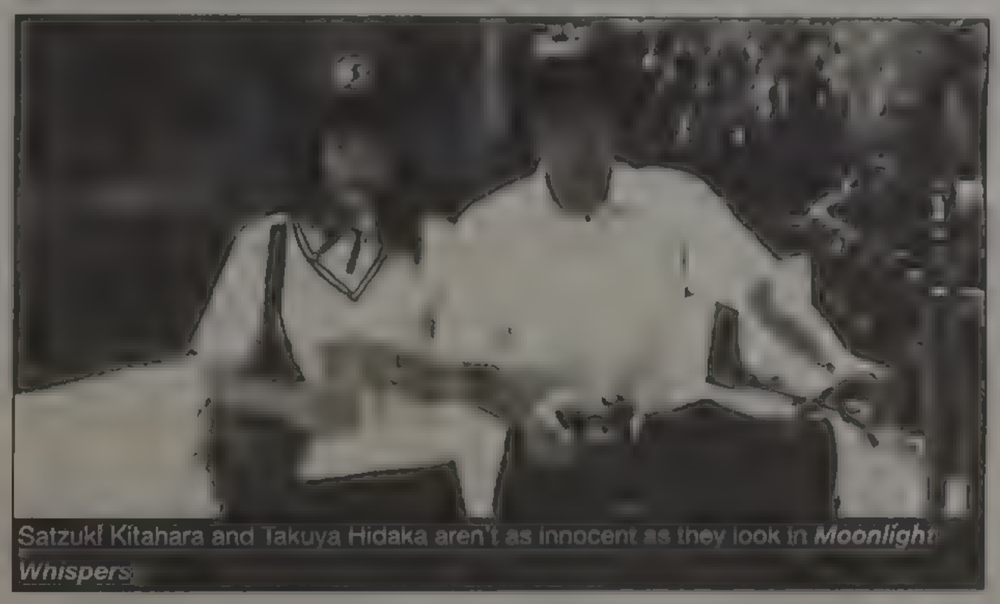
Compared with the smoothly sinister control of Miike's *Audition* (which premiered here during Local Heroes 2000), *Dead or Alive* is directed more like how Robin Williams acts. Restraint was clearly not on the menu. The montage that makes up the first 10 minutes or so, fueled by Koji Endo's pounding industrial rock-a-thon, contains flashes of virtually every conceivable form of vice or violence in Miike's catalog. A screaming naked woman falls to her death from a skyscraper, a man snorts the longest line of coke ever seen, a fat guy gorges on bowl after bowl of ramen only to have the noodles fly out of his guts once he's shot to pieces, a boy being sodomized in a restroom writhes in ecstasy as his partner's blood, gushing like a geyser from a throat wound, sprays all over his face, a murderous clown performs a homoerotic knife-throwing act in a strip club. Beautifully shot by Hideo Yamamoto (Takeshi Kitano's *Fireworks)* and delivered in a stylized, rapid-fire, rock 'n' roll package, I have to admit that it all makes for appallingly fun stuff.

[revue] foreign

Be like Miike?

Then (sigh) we have to get on with the story, and it would appear that Ichiro Ryu's script is nowhere near as inventive or crazy as Miike's staging. In fact, Ryu has basically just rewritten Michael Mann's *Heat*, but with an even higher body count and a deeper sense of despair. (Nearly everyone in *Dead or Alive*, both the police and the yakuza, are irrevocably corrupt, and every last one of the characters who isn't dies a disturbingly violent death.) The chain-smoking, hard-boiled cop with the token neglected family is played by super-cool Sho Aikawa, a slight little man swimming in a suit jacket about three sizes too big. The fearsome head criminal is played by former fashion model and insanely prolific action star Riki Takeuchi (he makes over 20 features a year), who dresses like Tom Cruise in *MI2* and sports an immovable pompadour. Absurdly stoic and more macho than Lee Marvin, they make a great two-sides-of-the-same-sorry-coin pair, but neither of them quite overcomes the commonplace way in which his character has been conceived.

Miike takes numerous liberties with the script (I'm pretty sure the bestiality, the French New Wave frolicking scene and the guy in the ridiculous crane suit were all his ideas—the unforgettable finale certainly was), but he still can't escape having to work through the mechanics of Ryu's mundane scenario. What's deliciously seedy in Miike's campy beginning and ending sequences feels merely banal and vile in the film's plodding (if no less bloody) middle section. Miike makes about four movies a year and you'd almost think he forgot which was which during the shooting of *Dead or Alive,* judging from the arbitrary way these wildly diverse styles and themes are slapped together.


Satzuki Kitahara and Takuya Hidaka aren't as innocent as they look in *Moonlight Whispers*

You can't help but figure that if Takeshi Kitano (whose violent, superbly stylized, dryly humourous yakuza melodramas arguably have similar appeal) had been handed the same premise, the whole thing might have turned out a little more consistent, a little bit slicker and a lot funnier. But then, I'm not sure Kitano would ever make a film in which a guy rips his own arm off or a woman drowns in a pool of her own feces. For that, we need wacky sadists like Miike, the kind of filmmaker who, not unlike John Waters, self-consciously sets out not to make a good film but a cult film. And *Dead or Alive* has midnight movie written all over it.

Kendo-ed camera

Metro Cinema will be showing *Dead or Alive* this weekend in tandem with ***Gekko no Sasayaki (Moonlight Whispers)***, the feature debut of writer/director Akihiko Shiota, an apprentice of Kiyoshi Kurosawa who photographed several films for Takayoshi Yamaguchi. Based on a popular magna comic, *Whispers*, while it contains a streak of overt perversity, promises to be as subtle as *Dead or Alive* is in-your-face. Appearing on the surface to be an amiable teen romance, the film traces the growing relationship between Takuya, an introverted closet-masochist and Satsuki, a beautiful kendo team sword virtuoso within whom he nurtures a complementary flair for sadism.

Curiously, *Whispers* was immediately followed by Shiota's *Don't Look Back*, a lighter film about the budding curiosity of small children. The buzz surrounding *Whispers* seems to be prompted not so much by its kink factor as its ability to find tenderness and depth in an unusual coupling. "What I try to capture," Shiota has said, "are the multifaceted dimensions of people who are conventionally understood by the rest of society through only a single one of those dimensions." If you feel like being challenged by something risqué this weekend but can't stomach Miike's brand of rampant vulgarity, *Moonlight Whispers* may have just the right balance.

Dead or Alive
Directed by Takashi Miike • Written by Ichiro Ryu • Starring Sho Aikawa and Riki Takeuchi • Zeidler Hall, The Citadel • Fri-Mon, Apr 5-8 (9pm) • Metro Cinema • 425-9212

Moonlight Whispers
Written and directed by Akihiko Shiota • Starring Satzuki Kitihara and Takuya Hidaka • Zeidler Hall, The Citadel • Fri-Mon, Apr 5-8 (7pm) • Metro Cinema • 425-9212

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A botched execution

Woeful black comedy *Death to Smoochy* is murder to sit through

BY JOSEF BRAUN

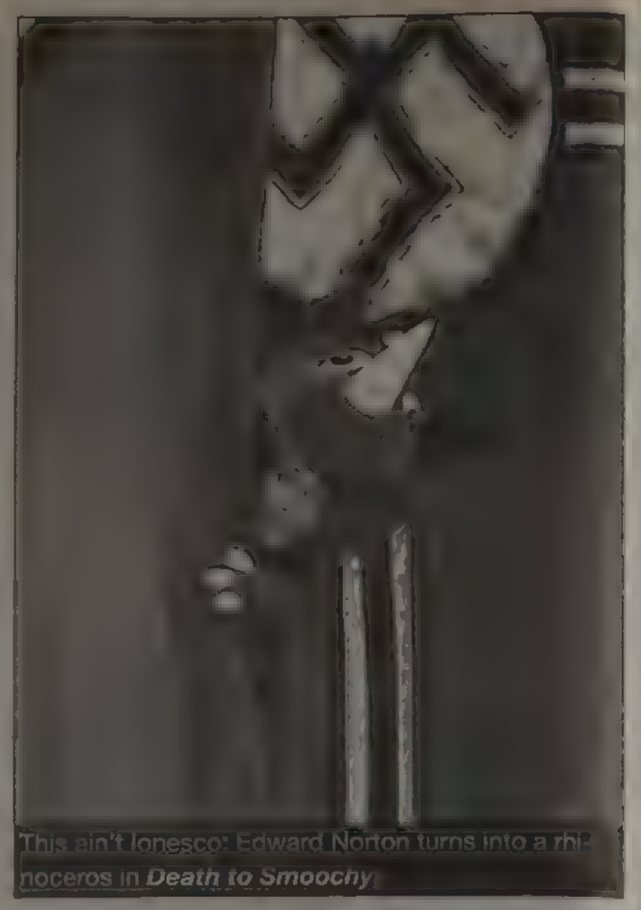
Danny DeVito, as both an actor and director, has always been attracted to shitty people. You can see his relish for the depths of vice, malice and corruption in nearly everything he does, from his memorable character on TV's *Taxi* to his directorial debut *Throw Momma From the Train* and even a project as reverential as *Hoffa*. As an actor, he has a knack for finding just the right balance of greasy appeal and outright smarminess. The way his gravelly little voice explains a slimy plan for murder or extortion, laying extra saliva upon every gruesome detail as though he were describing a recipe for his favourite chicken pot pie, is always fun. And unlike the majority of Hollywood actors who direct, DeVito never casts himself in inappropriate or self-aggrandizing roles, preferring, as was the case with his divorce lawyer in *The War of the Roses*, to linger on the sidelines, assessing the damage as it unfolds.

[redacted] comedy

As a director, however, DeVito, right from *Momma* onward, has tended to select scripts that go surprisingly soft in this very department, as though his writers get frightened by the morally murky territory he seeks and feel the need to backpedal on behalf of the audience. This is certainly the case with what's probably DeVito's most unsatisfying film, ***Death to Smoochy***, written by Adam Resnick. *Smoochy* has many of the same problems as Resnick's script for Nora Ephron's *Lucky Numbers:* it's a quote-unquote "Black Comedy" that lacks the uncomfortably recognizable human grit essential to making black comedies work. The characters behave badly when Resnick needs to move the plot forward, then switch on a dime, suddenly becoming more sympathetic or even heroic. As a result, *Smoochy* (whose characters' sins never resonate as real) is both unfunny and thoroughly nonsensical.

Rainbow coalition

The story stumbles into action after Rainbow Randolph (Robin Williams), a celebrated kiddie-TV host, gets fired after a payola scandal. Randolph is obviously unhinged from the get-go, but he goes full-out bonkers once he realizes he's been replaced by a giant purple rhino named Smoochy (Edward Norton) whom he then methodically sets out to destroy. Smoochy, a forthright ultra-humanitarian/vegetarian/egalitarian, is the token innocent thrust into the ugly world of bottom-line big business (à la *The Hudsucker Proxy).* The woman in charge of stifling Smoochy's New Age sensibilities and selling crappy merchandise in his name is a network executive played by the excellent Catherine Keener, another actor who specializes in playing cynical, unkind characters who are nonetheless difficult not to like.

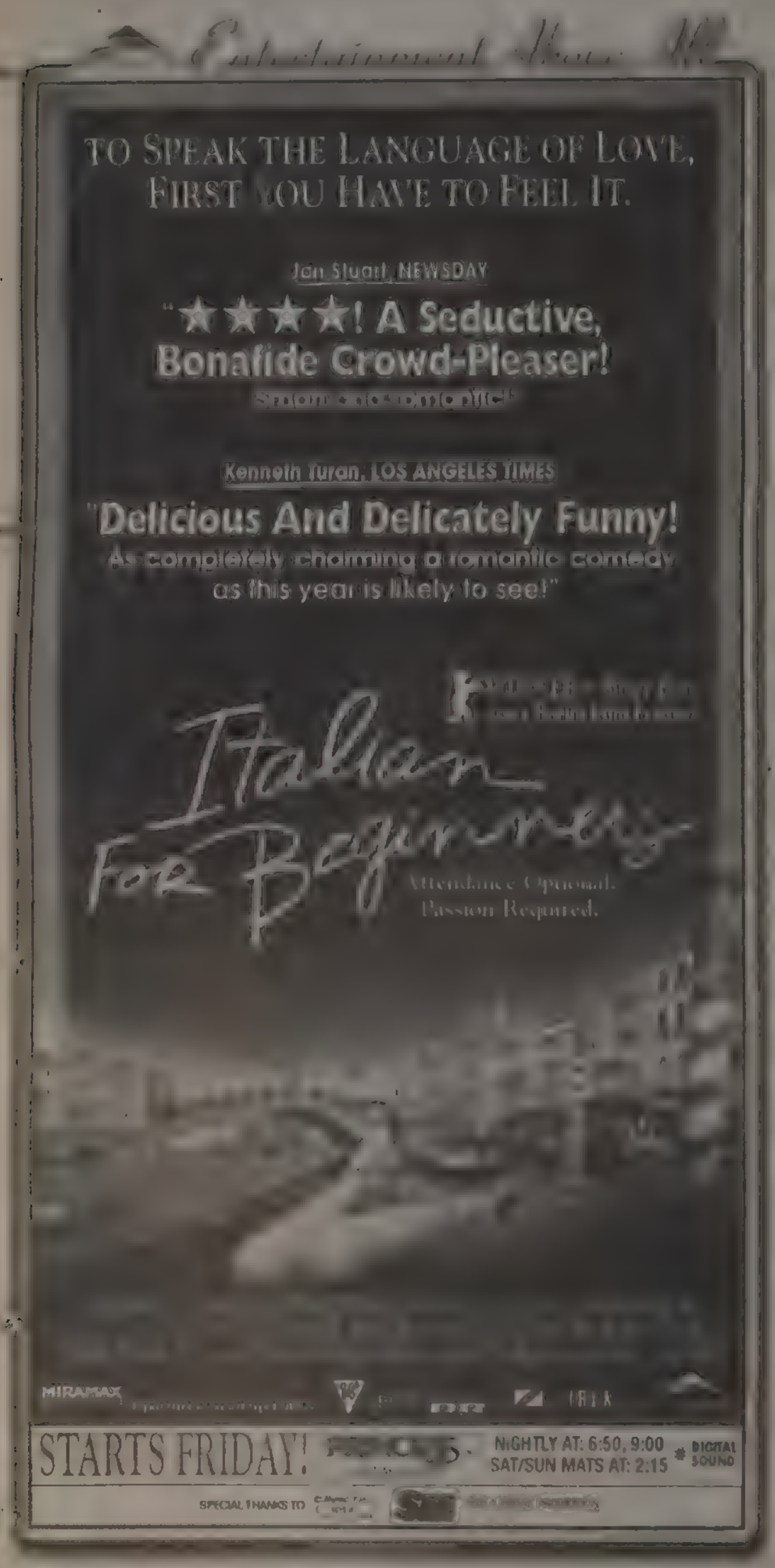

This ain't Ionesco: Edward Norton turns into a rhinoceros in *Death to Smoochy*

Each of these characters begins with basically clear goals, only to become compromised by the machinations of Resnick's unimaginative stab at satire. Keener has to switch from ruthless bitch to smiling love interest, so Resnick writes her a quick scene in which she sees Norton with his shirt off—which I guess is supposed to suggest she's a sex-starved nympho or something because she instantly falls for him. Norton, suitably earnest but just too dull to be amusing, has to flip out toward *Smoochy*'s end with virtually no prompting at all. It's a sad lump of a role for one of Hollywood's finest stars. (Still, he does get one of the few surefire gags in the film, a song entitled "My Stepdad's Not Mean, He's Just Adjusting," which he gets to sing along with his quartet of half-interested dwarves.)

Robin badfellow

The real *tour de force* of arbitrary acting, however, comes from Williams, who is totally unrestrained from start to finish and, thus, flatter than a pancake. *Smoochy* is the first of a trio of dark new films (the others being *One Hour Photo* and Chris Nolan's *Insomnia)* which are intended to revive Williams's flagging credibility after a string of unbearably sappy films like *Patch Adams, Mrs. Doubtfire* and *Jakob the Liar.* But, as refreshing as it is to see Williams in this context, his manic behaviour lacks direction from either the text or DeVito. Bouncing off the walls long after a scene should just give up and be done with, this is a wild mess of a performance with precious few inspired moments. It's as undiscriminating as DeVito's relentless use of kooky camera angles, spastic cuts and zany pans. (This guy shoots more coverage than Baz Luhrmann.) Everyone involved in *Death to Smoochy* seems hell-bent on distracting us from the aimlessness at the film's core, but the reckless abandonment of their efforts only makes it that much more evident. All show with no place to go.

Death to Smoochy
Directed by Danny DeVito • Written by Adam Resnick • Starring Edward Norton and Robin Williams • Now playing





The slum of all Frears

A kid contends with Catholicism and fascism in heartbreaking *Liam*

PAUL MATWYCHUK

[revue] video

In the opening scene of ***Liam***, we see Ian Hart, playing a working-class Catholic father in 30s Liverpool, his boyish face all sweetened up, mugging cheerfully at his three children as he shaves off his mustache in preparation for a New Year's Eve at the local pub. In the final scene, his mustache is back, but that's the only thing he has the power to restore in his now-shattered family. *Liam* is a quietly devastating drama (with a few touches of comedy) that shows how the right combination of financial desperation, stubbornness and misplaced pride can turn an honourable, likable man into a



Anthony Borrows lends his talents to *Liam*

bigot. Late in the movie, when Hart's unnamed character marches out of his house, blackshirted for the first time after joining the British Union of Fascists, staring down his disapproving neighbours as he walks down the street, and falls up to an Irish couple he hired that happy New Year's Eve with only a few months ago to tell them, "Get out of my country," it's almost unbearably sad to look into his eyes and see how stony his expression has become. Just when you think months of being unemployed and unable to provide for his family has ground this man down has far as he can go, he figures out a way to dehumanize himself even further.

Director Stephen Frears never makes the mistake of dehumanizing Hart, no matter how repugnant his views become. When he ends up in church at his son's first Holy Communion and rails against the Jewish pawnbrokers who make a killing when the cash-strapped members of the congregation are forced to put their children's expensive dresses and suits into hock, you can see he's got a right to be angry. (He's just hitting the wrong target.)

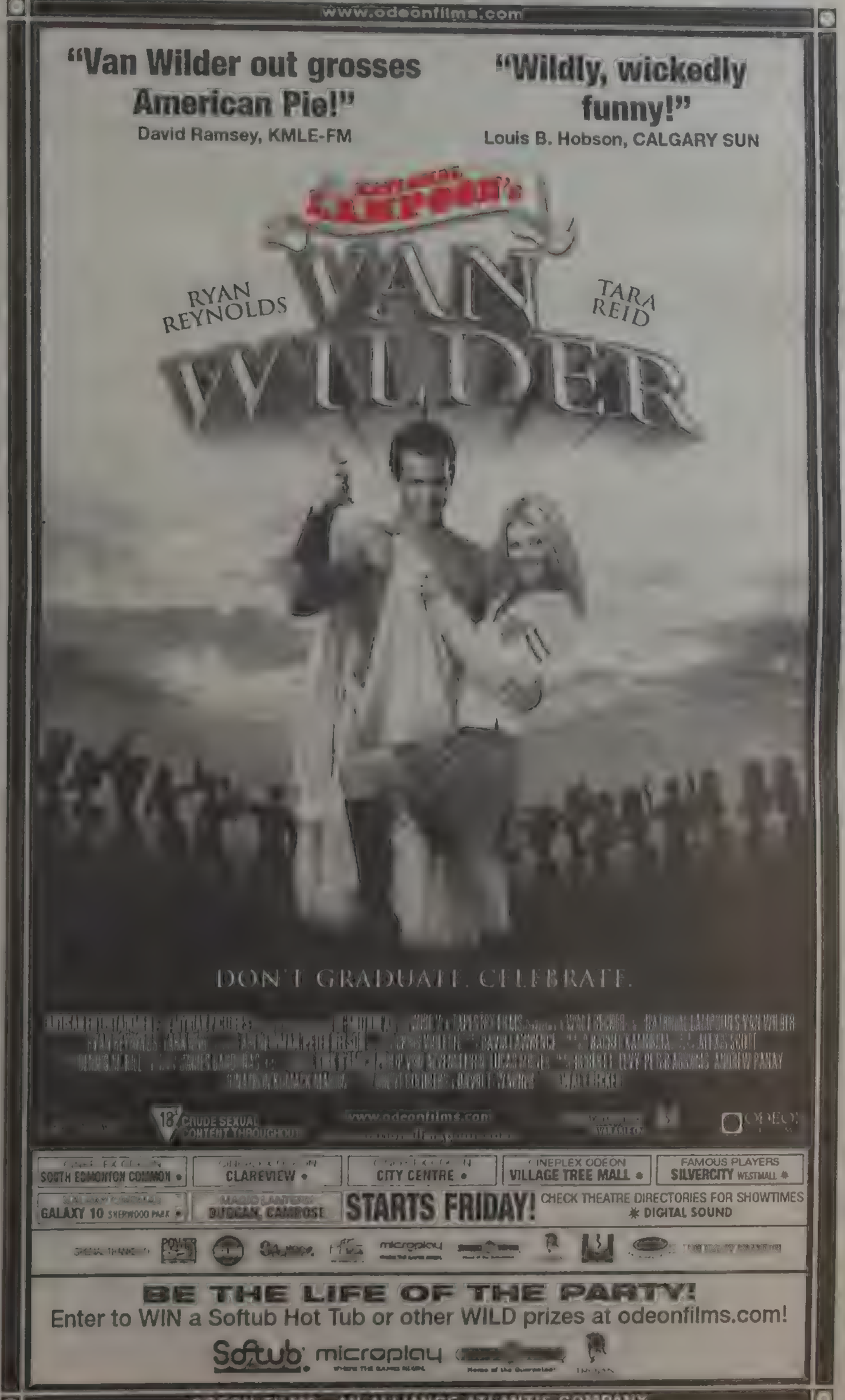
If there's a villain in this film, it's not the blackshirts; it's the Catholic Church, which seems to spread unhappiness, guilt, intolerance and poverty wherever it goes. Their principal victim is the eight-year-old title character (the wonderfully expressive Anthony Borrows), Hart's son, through whose perceptions Frears filters much of the film's action. With his father out of work, the atmosphere in Liam's home is fairly gloomy, but his classroom is no better, presided over as it is by Mrs. Abernathy (Anne Reid), who seems to do nothing all day long but fill her students' heads with lurid warnings about the torment that awaits them all in Hell unless they take communion and make regular confessions to the pasty-faced parish priest. Browbeaten by Catholic horror stories and isolated from his classmates and his family by his severe stutter, Liam becomes more and more confused by the world around him—especially after he accidentally spots his naked mother taking a bath and can't understand why she doesn't look like the hairless classical nudes in an art book he obsessively studies at school. (He worries that she's deformed—and that he's a hopeless sinner for having seen her that way.)

Higher fidelity

I wasn't much of a fan of Frears's previous film, *High Fidelity;* I thought the script relied too much on narration instead of dramatizing the action, and I thought it showed too little interest in its female characters. Neither of those criticisms applies to *Liam*. The script (it's by Jimmy McGovern, who also wrote *Priest)* is rich with incident, but while it's always clear why the characters are doing what they're doing, McGovern never tells you what to think about any of it. And he creates two strong, memorable female characters into the bargain: Liam's sister Teresa (Megan Burns), whose ethics and her family loyalties are tested when she goes to work for a wealthy Jewish family; and Liam's mother (Claire Hackett, excellent), whose reproachful attitude toward her husband only drives him farther into bitterness and anger.

Mention should also be made of Andrew Dunn's unexpectedly lush cinematography, which bathes the interior of Liam's house in rich golds and deep nighttime blues that you usually don't associate with films about Depression-era Britain. Dunn isn't trying to pretty up this story, I don't think; he's simply suggesting the warmth of family and community that Hart's character foolishly decides to turn away from. And if you see *Liam* on the shelf of your local video store, you shouldn't turn away from it either. V

Liam
Directed by Stephen Frears • Written by Jimmy McGovern • Starring Ian Hart, Claire Hackett and Anthony Borrows • Now on video



FILM WEEKLY

NEW THIS WEEK

Big Trouble (CO, FP) Tim Allen, Rene Russo, Omar Epps, Dennis Farina, Tom Sizemore and Jason Lee star in *Wild Wild West* director Barry Sonnenfeld's offbeat ensemble comedy about a motley crew of characters whose lives are turned upside-down by a bomb hidden in a suitcase. Based on the novel by Dave Barry.

Dead or Alive (M) Riki Takeuchi and Sho Aikawa star in *Audition* director Takashi Miike's outrageous, explicit cops-versus-yakuza picture, which pits an honest cop against a vast web of depraved gangsters plotting to establish themselves as kings of the local drug trade. In Japanese with English subtitles. *Zeidler Hall, The Citadel; Fri-Mon, Apr 5-8 (9pm)*

High Crimes (CO) Ashley Judd, Morgan Freeman and Jim Caviezel star in *Devil in a Blue Dress* director Carl Franklin's courtroom thriller about a female attorney who finds herself on the trail of a massive military cover-up when she agrees to defend her husband against charges of participating in a mass killing in El Salvador. Based on the novel by Joseph Finder

Italian for Beginners (P) Anders W. Berthelsen, Anette Støvelbæk, Peter Gantzler and Lars Kaalund star in writer/director Lone Scherfig's charming Dogma romantic comedy about lonely Danes finding love and fulfillment while taking Italian lessons at a community college. In Danish with English subtitles.

Last Holiday (EFS) Alec Guinness, Kay Walsh and Bernard Lee star in *Blood of the Vampire* director Henry Cass's bittersweet 1950 drama about a timid clerk who discovers happiness when he checks into a posh hotel after being told he has only a few weeks left to live. Screenplay by J.B. Priestley. *Provincial Museum Auditorium (102 Ave & 128 St); Mon, Apr 8 (8pm)*

Moonlight Whispers (M) Kenji Mizuhashi and Tsugumi star in director Akihiko Shiota's disturbing, sexually provocative drama about a masochistic high-school student who carefully nurtures the sadistic tendencies of his innocent-looking girlfriend. In Japanese with English subtitles. *Zeidler Hall, The Citadel; Fri-Mon, Apr 5-8 (7pm)*

National Lampoon's Van Wilder (CO, FP) Ryan Reynolds, Tara Reid and Tim Matheson star in *Buying the Cow* director Walt Becker's campus comedy about a party-loving slacker who schemes to maintain his cushy college lifestyle when his wealthy father refuses to continue paying his tuition

Rare Birds (CO) William Hurt, Molly Parker and Andy Jones star in *Such a Long Journey* director Sturla Gunnarsson's low-key comedy about a restaurant proprietor in rural Newfoundland who lies to the press about having spotted an extremely rare species of duck as part of a plot to rescue his failing business. Based on the novel by Edward Riche.

FIRST-RUN MOVIES

A Beautiful Mind (CO, FP, Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in *How the Grinch Stole Christmas* director Ron Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

Beauty and the Beast (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

Blade II (CO, FP, LD) Wesley Snipes, Kris Kristofferson, Ron Perlman and Leonor Varela star in *Cronos* director Guillermo del Toro's blood-soaked action/horror picture about a stoic, gadget-loving vampire hunter who teams up with a gang of bloodsuckers to track down the carrier of a dangerous new strain of the vampire virus.

Clockstoppers (CO, FP, GR) Jesse Bradford, Paula Garces, French Stewart and Michael Biehn star in *Star Trek: Insurrection* director Jonathan Frakes's teen-oriented sci-fi adventure/comedy about a young man who acquires the ability to stop time after being accidentally zapped by one of his scientist father's inventions.

Death to Smoochy (CO) Edward Norton, Robin Williams, Danny DeVito (who also directed) and Catherine Keener star in this black comedy about the demented former star of a kiddie TV show who decides to assassinate his replacement, a sickeningly lovable purple rhinoceros.

E.T. the Extra-Terrestrial (CO, GR, LD) Henry Thomas, Dee Wallace Stone, Drew Barrymore and Peter Coyote star in this restored version of Steven Spielberg's heartwarming 1982 science fiction classic about a young boy who befriends an alien who has been stranded on Earth. Featuring new scenes and special effects.

40 Days and 40 Nights (CO) Josh Hartnett, Shannyn Sossamon, Vinessa Shaw and Griffin Dunne star in *The Truth About Cats and Dogs* director Michael Lehmann's romantic comedy about a young stud who gives up physical contact with women for Lent, only to have his will power tested by his blossoming relationship with his new girlfriend.

Gosford Park (CO) Helen Mirren, Maggie Smith, Eileen Atkins, Kristin Scott Thomas, Kelly MacDonald, Michael Gambon, Emily Watson and Clive Owen star in *Short Cuts* director Robert Altman's satirical, densely populated murder mystery, in which aristocrats, servants, Hollywood producers and bumbling detectives inte mingle at a British country estate in the 1930s

I Am Sam (CO) Sean Penn, Michelle Pfeiffer Dakota Fanning, Dianne Wiest and Laura De star in *Corrina, Corrina* director Jessie Nelson sentimental weepie about a mentally handicapped single father who goes to court to retain custody of his seven-year-old daughte

Ice Age (CO, FP, GR) The voices of Ray Romano, John Leguizamo, Denis Leary, Jack Black and Jane Krakowski are featured in director Chris Wedge's computer-animated feature about a group of prehistoric animal who team up to reunite an abandoned human infant with his family.

Kissing Jessica Stein (GA) Jennifer Westfeldt, Heather Juergensen, Scott Cohen and Tovah Feldshuh star in director Charles Herman-Wurmfeld's indie romantic comedy about a straight, neurotic New York journalist who, sick of dating an endless string of male losers, decides to answer a personal ad from another woman Screenplay by Westfeldt and Juergensen.

The Lord of the Rings: The Fellowship of the Ring (CO, FP) Elijah Wood, Ian McKellen Viggo Mortensen and Christopher Lee star in *Heavenly Creatures* director Peter Jackson's epic film adaptation of the first volume in J.R.R Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.

Men With Brooms (CO, FP) Paul Gross (who also co-wrote and directed), Molly Parker, Peter Outerbridge and Leslie Nielsen star

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MOVIE LINE 458-9822 - Doors open 6:15pm Mon-Fri
Adults $8, Children $4.50, Tues $5, Special Matinee prices
Matinees run on Saturday and Sunday only.

1	**Ice Age** (G) 79min	12:30, 2:40, 6:10, 8:2
	E.T. (G) 117min	12:00, 3:00, 6:20, 8:50
3	**Clock Stoppers** (PG) 92min	12:40, 2:50, 6:40, 9:1
4	**Panic Room** (14A) 110min	12:20, 3:20, 6:30, 9:00
5	**Rookie** (G) 125min	12:10, 3:10, 6:00, 8:3

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LINE: 986 2728
ADULTS $7.50
YOUTH $6.50
CHILDREN/SENIOR $4.00
TUESDAYS & MATINEES $4.0

1	*Blade II (18A) 108Min*	*6:50, 9:15*
	E.T. The Extra Terrestrial (PG) 117Min	*Sat & Sun 1:00, 3*
2	*Showtime (PG) 93Min*	*7:10 • Sat & Sun 1:10*
	Sorority Boys (18A) 92Min	*9:10 • Sat & Sun 3:1*
3	*Panic Room (14A) 110Min*	*7:00, 9:20 • Sat & Sun 1:00, 3:2*

ABOVE SHOWS PLAYING UNTIL APRIL 11

...tra-Canadian comedy about four for-...ng buddies who decide to team up ...n to compete in a prestigious local ...tournament

Monsoon Wedding (CO, P) Naseeruddin Shah, Lillete Dubey, Shefali Shetty and Vijay Raaz star in *Mississippi Masala* director Mira Nair's ...ant, multi-character comedy/drama about ...middle-class Delhi family's chaotic prepara-...ns for the arranged marriage of their eldest ...ghter. In Punjabi, Hindi and English with ...lish subtitles.

Monster's Ball (CO, FP) Billy Bob Thornton, Halle Berry, Heath Ledger, Peter Boyle and Sean Combs star in *Everything Put Together* director Marc ...nster's acclaimed drama about a racist Death ...prison guard who finds himself falling in ...with the African-American widow of a ...he has recently helped put to death.

Monsters, Inc. (CO) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and ...vid Silverman's computer-animated come-...about a little girl who accidentally steps ...ough a portal into Monstropolis, a world ...pulated entirely by child-fearing monsters.

...nic Room (CO, FP, GR, LD) Jodie Foster, ...d Leto, Forest Whitaker and Dwight Yoakam ...in *Fight Club* director David Fincher's claus-...obic thriller about a single mom and her ...ghter who must outwit the three burglars ...o have invaded their New York brownstone ...search of a hidden cache of jewels.

Queen of the Damned (FP) Aaliyah, Stuart Townsend, Margarite Moreau, Lena Olin and Vincent Perez star in *In Too Deep* director Michael Rymer's adaptation of Anne Rice's gothic horror novel about an ancient Egyptian vampiress who rises from her 6,000-year-long slumber and immediately starts plotting to rule the earth alongside rock star vampire Lestat.

Resident Evil (CO, FP) Milla Jovovich, Michelle Rodriguez and Eric Mabius star in *Mortal Kombat* director Paul W.S. Anderson's action/horror flick, inspired by the popular videogame, about a military unit that is sent into a mansion following a lab accident to defeat an out-of-control supercomputer and an army of flesh-eating mutant scientists.

Return to Neverland (FP) Disney Studios' sequel to their 1953 animated classic *Peter Pan*, set during the London Blitz, in which Wendy's niece Jane is kidnapped by Captain Hook and must be rescued by Peter Pan.

The Rookie (CO, FP, GR) Dennis Quaid and Rachel Griffiths star in director John Lee Hancock's inspirational, fact-based baseball picture about Jim Morris, the small-town Texas high-school chemistry teacher who broke into the major leagues as a rookie pitcher at the age of 35.

Showtime (CO, FP, LD) Robert De Niro, Eddie Murphy, Rene Russo and William Shatner star in *Shanghai Noon* director Tom Dey's buddy comedy about a humourless, strait-laced cop who is paired up with a grandstanding, wisecracking new partner as part of a new reality TV show.

Sorority Boys (CO, LD) Michael Rosenbaum, Barry Watson, Harland Williams and Melissa Sagemiller star in *Coldblooded* director Wally Wolodarsky's cross-dressing farce about three college students who, after getting kicked out of their fraternity, decide to pose as women and join a sorority house instead

The Time Machine (CO) Guy Pearce, Jeremy Irons, Samantha Mumba and Mark Addy star in *The Prince of Egypt* co-director Simon Wells's adaptation of the H.G. Wells novel about a scientist from the 1890s who invents a device that transports him 800,000 years into the future, where mankind has evolved into two enemy races.

We Were Soldiers (CO, FP) Mel Gibson, Barry Pepper, Sam Elliott, Greg Kinnear, Chris Klein and Keri Russell star in *The Man in the Iron Mask* director Randall Wallace's patriotic Vietnam War flick about the month-long Battle of Ia Drang, in which 450 U.S. soldiers found themselves outnumbered by 2,000 North Vietnamese regulars. Based on Harold G. Moore and Joseph L. Galloway's book *We Were Soldiers Once... and Young*.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
LD: Leduc Cinemas, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players WEM 484-8581



...ll in the Provincial Archives of Alberta presents its 18th annual Archives Film Night on Friday, April 5 at 8 p.m. in the Provin... ...Don't Point That Thing at Me... home-movie genre as Eddie McDougall's "Girls and Kitten," Alex McNeil's "Summer ... depicted in the above still—too bad, because *damn*, they've got a clean floor!

FILM LISTINGS

Showtimes for Fri, April 5-Thu, April 11

GARNEAU
8712-109 St., 433-0728

KISSING JESSICA STEIN 14A
...ge Daily 7:00 9:00 Sat-Sun 2:00

PRINCESS
10337-82 Ave., 433-0828

ITALIAN FOR BEGINNERS 14A
Daily 6:50 9:00 Sat-Sun 2:15

MONSOON WEDDING 14A
... Daily 7:00 9:15 Sat-Sun 2:00

METRO CINEMA
... 10A Ave., Citadel Theatre, 425-9212

DEAD OR ALIVE R
Disturbing content. Fri-Mon 9:00

MOONLIGHT WHISPERS 18A
Fri-Mon 7:00

GRANDIN THEATRE
Grandin Mall, Sir Winston Churchill Ave., St. Albert, 445-9822

...AGE G
... 2:40 6:10 8:30

...T THE EXTRA TERRESTRIAL: ...TH ANNIVERSARY PG
... 6:50 9:00

...STOPPERS PG
... 5:00 6:40 9:10

...NIC ROOM 14A
...ry violence. Daily 12:20 3:20 6:30 9:00

...ROOKIE G
... 12:10 3:10 6:00 8:40

LEDUC CINEMAS
4762 50 St., Leduc, 986-2728

...AGE II 18A
...violence, gruesome scenes throughout. Daily 6:50 9:15

...THE EXTRA TERRESTRIAL: ...TH ANNIVERSARY PG
...

...PG
...age Daily 7:10 Sat-Sun 1:10

...Y BOYS 19A
... 5:10

...NIC ROOM 14A
...violence. Daily 7:00 9:20 Sat-Sun 1:00 3:20

WETASKIWIN
Phone: (780)-352-3922

...AGE G
... Sun 1:00 3:00

EDMONTON CITY CENTRE
...ONTON CITY CENTRE CINEMAS
CINEMA GUIDE
10200 102 Ave., #1329, 421-7020

...G TROUBLE 14A
...S Digital. Daily 12:35 2:40 4:50 7:20 9:30

...GH CRIMES 14A
...S Digital. No passes. Daily 1:00 3:40 7:00 9:40

...TIONAL LAMPOON'S VAN WILDER 18A
... throughout. DTS Digital
... 3:00 5:10 7:40 10:10

...IC ROOM 14A
...violence. No passes. THX Daily 1:10 3:50 7:30 10:10

...ROOKIE G
... 7:10 9:50

...H TO SMOOCHY 14A
...language throughout. DTS Digital. Daily 1:20 4:00 6:50

...AGE II 18A

Gory violence gruesome scenes throughout. DTS Digital. Daily 1:40 4:20 7:50 10:20

ICE AGE G
DTS Digital. No passes.
Fri-Wed 12:40 2:30 4:30 6:30 9:10 Thu 12:40 2:30 4:30

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes throughout. DTS Digital. Daily 3:10 9:20

RESIDENT EVIL 18A
DTS Digital. Daily 10:30

A BEAUTIFUL MIND PG
Mature content. DTS Digital Daily 12:30 6:40

WEST MALL 8
WEM, 8882-170 St., 444-1829

HIGH CRIMES 14A
DTS Digital. No passes. Fri Mon-Thu 7:10 9:50
Sat-Sun 1:20 4:00 7:10 9:50

DEATH TO SMOOCHY 14A
Coarse language throughout. DTS Digital.
Fri Mon-Thu 7:20 Sat-Sun 1:25 7:20

E.T. THE EXTRA-TERRESTRIAL: THE 20TH ANNIVERSARY PG
DTS Digital. Fri Mon-Thu 6:50 9:20
Sat-Sun 1:10 4:10 6:50 9:20

A BEAUTIFUL MIND PG
Mature content. DTS Digital
Fri Mon-Thu 6:40 9:30 Sat-Sun 1:05 3:50 6:40 9:30

GOSFORD PARK 14A
DTS Digital. Fri Mon-Thu 6:30 9:40 Sat-Sun 1:00 3:40 6:30 9:40

MEN WITH BROOMS 14A
Coarse language. DTS Digital.
Fri Mon-Thu 6:45 9:10 Sat-Sun 1:50 4:30 6:45 9:10

MONSTER'S BALL 18A
Sexual content. DTS Digital. Fri Tue-Thu 7:30 10:10
Sat-Sun 1:40 4:40 7:30 10:10 Mon 10:10

I AM SAM PG
Coarse language. DTS Digital. Fri Mon-Thu 7:00
Sat-Sun 1:30 7:00

SORORITY BOYS 18A
DTS Digital. Fri Mon-Thu 10:00 Sat-Sun 4:05 10:00

THE TIME MACHINE PG
Frightening scenes, not suitable for younger children.
DTS Digital. Fri Mon-Thu 9:45
Sat-Sun 4:20 9:45

CLAREVIEW CINEMAS
4211-139 Ave., 472-7600

BIG TROUBLE 14A
DTS Digital
Daily 12:10 2:50 4:50 7:40 9:45

HIGH CRIMES 14A
DTS Digital. No passes
Daily 12:30 3:20 6:50 9:40

NATIONAL LAMPOON'S VAN WILDER 18A
Crude sexual content throughout
DTS Digital. Daily 12:20 2:40 5:00 7:30 9:50

PANIC ROOM 14A
Gory violence. DTS Digital. No passes. On 2 screens
Daily 12:00 2:40 5:30 7:50 10:20

THE ROOKIE G
DTS Digital. Daily 12:50 3:50 7:10 10:00

DEATH TO SMOOCHY 14A
Coarse language throughout. DTS Digital. Daily 4:40 9:...

CLOCKSTOPPERS PG
Daily 12:15 2:30 4:40 6:45 9:00

BLADE II 18A
Gory violence, gruesome scenes throughout.
DTS Digital. Daily 12:00 7:00 10:...

E.T. THE EXTRA-TERRESTRIAL: THE 20TH ANNIVERSARY PG
DTS Digital. Daily 5:10 4:00

ICE AGE G
DTS Digital. No passes.
On 2 screens
Daily 12:50 2:20 3:00 4:30 5:10 7:20 9:30

RESIDENT EVIL 18A
DTS Digital. Daily 1:00 3:30

SOUTH EDMONTON COMMON
1525-99 St., 436-8585

HIGH CRIMES 14A
No passes. THX Daily 1:15 4:15 7:00 9:50

NATIONAL LAMPOON'S VAN WILDER 18A
Crude sexual content throughout.
THX Daily 12:20 2:45 5:10 7:40 10:30

PANIC ROOM 14A
Gory violence. No passes. THX Daily 12:30 3:30 6:50 9:40
DTS Digital. Daily 1:30 4:30 7:50 10:40

RARE BIRDS STC
DTS Digital. Daily 1:40 3:50 7:15 9:35

DEATH TO SMOOCHY 14A
Coarse language throughout. DTS Digital
Fri-Tue Thu 12:45 3:45 7:20 10:15 Wed 12:45 3:45 10:15

BLADE II 18A
Gory violence, gruesome scenes throughout. DTS Digital
On 2 screens. Daily 12:15 2:50 4:25 5:30 8:10 10:00 10:45

E.T. THE EXTRA-TERRESTRIAL: THE 20TH ANNIVERSARY PG
DTS Digital. Daily 1:20 4:00 6:45 9:20

SORORITY BOYS 18A
DTS Digital. Daily 1:50 7:45

ICE AGE G
No passes. THX Daily 12:00 2:10 4:20 6:30 8:30 10:20
DTS Digital. Daily 1:00 2:40 3:10 5:20 7:30 9:40

RESIDENT EVIL 18A
DTS Digital. Daily 2:00 4:40 8:00 10:25

MONSOON WEDDING 14A
Coarse language. DTS Digital. Daily 12:40 3:20 6:40 9:...

THE TIME MACHINE PG
Frightening scenes, not suitable for younger children.
DTS Digital. Daily 12:10 4:45 7:25 9:45

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes throughout. DTS Digital. Daily 12:50 4:50 8:50

A BEAUTIFUL MIND PG
Mature content. DTS Digital. Daily 1:10 4:10 7:10 10:10

WESTMALL 6 CINEMAS
WEM, 8882-170 St., 444-1331

DRAGONFLY PG
Frightening scenes. Daily 2:15 4:45 7:30 9:45

SUPER TROOPERS 14A
Crude sexual content throughout
Daily 1:45 4:15 6:45 9:15

SNOW DOGS G
Daily 2:15 4:30

VANILLA SKY 14A
Coarse language throughout. Daily 4:45 7:55 10:...

A WALK TO REMEMBER PG
Daily 7:15 9:30

HARRY POTTER AND THE PHILOSOPHER'S STONE PG
Fantasy violence. Daily 1:40 4:40 7:00 ...

JIMMY NEUTRON: BOY GENIUS G
(In Stereo)

OCEAN'S ELEVEN PG
Coarse language. Daily 1:30 3:45 6:30 9:00

VILLAGE TREE MALL CINEMAS
1 Gervais Road, St. Albert, 459-1848

BIG TROUBLE 14A
Fri 7:15 9:30 Sat-Sun 12:30 2:45 5:00 7:15 9:30 Mon-Thu 7:15

HIGH CRIMES 14A
No passes. Fri 7:00 9:45
Sat-Sun 1:15 4:00 7:00 9:45 Mon-Thu 7:00

NATIONAL LAMPOON'S VAN WILDER 18A
Crude sexual content throughout. Fri 7:45 10:40 Sat-Sun 12:30 2:45 5:00 7:45 10:00 Mon-Thu 7:45

DEATH TO SMOOCHY 14A
Coarse language throughout. Fri 6:45 9:15 Sat-Sun 1:30 4:15 6:45 9:15 Mon-Thu 6:45

BLADE II 18A
Gory violence, gruesome scenes throughout.
Fri 7:00 9:45 Sat-Sun 1:00 3:45 7:00 9:45 Mon-Thu 7:00

SHOWTIME PG
Coarse language. Fri 7:15 9:30 Sat-Sun 1:15 3:45 7:15 9:30 Mon-Thu 7:15

RESIDENT EVIL 18A
Fri 7:30 10:00 Sat-Sun 1:45 4:30 7:30 10:00 Mon-Thu 7:30

WE WERE SOLDIERS 14A
Graphic war violence.
Fri 6:30 9:15 Sat-Sun 12:30 3:30 6:30 9:15 Mon-Thu 6:30

40 DAYS AND 40 NIGHTS 18A
Fri-Sun 7:30 10:00 Mon-Thu 7:30

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes throughout. Fri 7:45 Sat-Sun 3:15 7:45 Mon-Thu 6:30

A BEAUTIFUL MIND PG
Mature content. Fri 6:30 9:15 Sat-Sun 12:45 3:30 6:30 9:15 Mon-Thu 6:30

MEN WITH BROOMS 14A
Coarse language. Fri 6:45 9:15 Sat-Sun 12:45 4:15 6:45 9:30 Mon-Thu 6:45

SORORITY BOYS 18A
Sat-Sun 1:00

MONSTERS, INC G
Sat-Sun 1:30 4:00

FAMOUS PLAYERS
GATEWAY 8
29 Ave. and Calgary Trail, 436-6977

BIG TROUBLE 14A
Fri Mon Tue Wed Thu 7:20 9:45
Sat Sun 12:30 2:30 4:30 7:20 9:45

CLOCKSTOPPERS PG
Fri Mon Tue Wed Thu 7:30 9:50 Sat Sun 1:10 3:20 7:30 9:50

MEN WITH BROOMS 14A
Coarse language. Fri Mon Tue Wed Thu 7:00 9:35
Sat Sun 1:30 4:00 7:00 9:35

MONSTER'S BALL 18A
Sexual content. Fri Mon Tue Wed Thu 6:55 9:20
Sat Sun 1:40 4:20 6:55 9:40

RETURN TO NEVERLAND G
Fri Mon Tue Wed Thu 7:15 Sat Sun 12:40 2:20 4:10 7:15

QUEEN OF THE DAMNED 14A
Violent scenes 9:15

SHOWTIME PG
Coarse language. Fri Mon Tue Wed Thu 7:10 9:25
Sat Sun 1:20 3:30 7:10 9:25

THE ROOKIE G
Fri Mon Tue Wed Thu 6:50 9:40 Sat Sun 1:00 3:50 6:50 9:40

WE WERE SOLDIERS 14A
Graphic war violence. Fri Mon Tue Wed Thu 6:40 9:30
Sat Sun 12:50 3:40 6:40 9:30

PARAMOUNT THX
10233 Jasper Ave., 428-1307

CLOCKSTOPPERS PG
...

SILVERCITY
WEM, 8882-170 St., 444-2400

BEAUTY AND THE BEAST G
IMAX 2D. No passes, no coupons. 12:30 2:30 4:30

BIG TROUBLE 14A
THX 12:40 3:00 5:20 7:55 10:20

BLADE 2 18A
Graphic violence throughout. Fri Mon Tue Wed Thu 1:50 4:25 7:00 10:50
Sat Sun 1:50 4:25 7:00 10:50

CLOCKSTOPPERS PG
Fri Mon Tue Wed Thu 1:15 3:55 6:45 9:15
Wed 1:15 3:55 9:30

ICE AGE G
THX 1:30 3:30 5:50 8:10 7:00 9:50

NATIONAL LAMPOON'S VAN WILDER 18A
Crude sexual content throughout.
THX 1:45 4:15 4:45 7:15 7:45 10:00 10:30

PANIC ROOM 14A
Gory violence. 7:40 10:40 THX 1:10 4:10 7:10 10:10

RETURN TO NEVERLAND G
THX 1:40

RESIDENT EVIL 18A
THX 8:00 11:00

SHOWTIME PG
Coarse language. THX Fri Sat Sun Mon Tue Wed 1:20 4:05 6:50 9:40 Thu 1:20 4:05 9:40

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes throughout. THX 1:00 5:00 9:00

THE ROOKIE G
THX 12:45 3:50 7:00 10:15

WE WERE SOLDIERS 14A
Graphic war violence. THX Fri Sat Sun Mon Tue Thu 12:50 4:00 7:20 10:45 Wed 12:50 4:00 10:45

WESTMOUNT CENTRE
111 Ave. and Groat Road, 455-8726

A BEAUTIFUL MIND PG
Mature content. Fri Mon Tue Wed Thu 6:40 9:25 Sat Sun 1:00 3:40 6:40 9:25

CLOCKSTOPPERS PG
Fri Mon Tue Wed Thu 7:20 9:40 Sat Sun 1:30 3:50 7:20 9:40

PANIC ROOM 14A
Gory violence. Fri Mon Tue Wed Thu 7:10 9:50
Sat Sun 1:10 4:15 7:10 9:50

THE ROOKIE G
Fri Mon Tue Wed Thu 1:50 7:35 Sat Sun 1:10 4:00 6:50 9:...

MOVIES 12
109 Ave. and 50th Street, 477-2779
CINEMA CITY 12
3633-99 Street, 463-5481
SHOWING AT BOTH CINEMAS

SUPER TROOPERS 14A
Crude content and coarse language throughout.
Daily 12:00 2:20 4:55 7:40 10:10 Midnight Fri Sat only 12:25

DRAGONFLY PG
Frightening scenes. Daily 11:25 2:05 4:20 7:25 9:45
Midnight Fri Sat only 12:15

SNOW DOGS G
Daily 11:15 1:40 4:05 7:30 9:40 Midnight Fri Sat only 11:55

VANILLA SKY 14A
Coarse language throughout. Daily 10:...2:40 4:...7:00 9:50
Midnight Fri Sat only 11:...

THE MOTHMAN PROPHECIES PG
Frightening scenes. Daily 11:40 2:10 4:45 7:15 9:55
Midnight Fri Sat only 12:25

A WALK TO REMEMBER PG
Daily 11:30 2:00 4:30 7:45 10:...
Midnight Fri Sat only 12:20

HARRY POTTER AND THE PHILOSOPHER'S STONE PG
Fantasy violence
Daily 10:40 2:05 4:...7:05 10:05

...AND'S EVEN PG
...
Daily 11:25 1:55 4:40 7:10 ...
Midnight Fri Sat only 12:30

THE SHIPPING NEWS 14A
Mature content
Daily 11:25 1:45 4:15 7:20 ...:10
Midnight Fri Sat only 12:20

ROLLERBALL 14A
Violent scenes
Daily 11:50 2:20 4:50 7:50 10:15
Midnight Fri Sat only 12:25

JIMMY NEUTRON: BOY GENIUS G
Daily 11:30 1:50 4:25 6:20

ORANGE COUNTY 14A
Daily 8:15 10:20
Midnight Fri Sat only 12:...

KATE AND LEOPOLD PG
Daily 10:05 1:15 4:10 ...:35
Midnight Fri Sat only 12:...



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Judd advocate general

Ashley's husband might be a mass-murdering ex-Marine in *High Crimes*

By JOSEF BRAUN

Based on the novel by Joseph Finder *(The Moscow Club, Extraordinary Powers)*, ***High Crimes*** pits successful lawyer Claire Kubik (Ashley Judd) against a possible U.S. military conspiracy trying to frame her husband (Jim Caviezel) for the murder of nine people in El Salvador several years ago during a secret operation. The big catch here is that she didn't know about her husband's past as a Marine or even his real name, yet she's forced to stifle her suspicions and sense of betrayal for the sake of her husband's defense, which she all but takes over from the wet-behind-the-ears young military attorney assigned to the case. Hoping to gain an edge an edge on the prosecution, she also enlists the aid of former military attorney Charlie Grimes (Morgan Freeman) who has a well-known drinking problem but is nonetheless regarded as "the best." Who, if anyone, can Claire trust?

[rezo] suspense

Finder's narrative, adapted by Yuri Zeltser and Cary Bickley, has more than enough juicy ingredients to play with: the busybody woman lawyer trying to work within a male-dominated judicial system whose rules and standards are foreign to her; the ethical debate that arises from accusing someone of murder in an armed military operation (a debate that was tossed around to no great shakes in *Rules of Engagement);* and, most intriguingly, the theme of Claire's fertility. (When we first meet Claire, she's scooping her husband up for a quickie during a prime time in her cycle to get pregnant; when we first meet Charlie, we find out he was discharged for sleeping with a superior's wife and pals around with a bevy of prostitutes—a fertile old guy indeed.) Unsurprisingly, these ingredients are little more than mere distractions or red herrings in Finder's web of paranoia and suspense, a web that works well enough to engage you for most of its two-hour running time, but finally delivers nothing more than a routine thriller with a climax that fizzles before it falls apart completely and plot holes that get bigger the more you think about them (if you were inclined to do so).

Carl's in charge

Yet, despite its pedestrian scenario, *High Crimes,* for whatever reason, found itself in the graceful hands of the superb director Carl Franklin *(One False Move, Devil in a Blue Dress).* Franklin couldn't make *High Crimes* a great mainstream movie, but he has made it a highly watchable one by transforming an endless string of disjointed convolutions into something that feels whole (at least while you're watching it), and seamlessly injecting an air of sex, doubt and ambiguity into the final product. (He knows better than to try and make perfect sense of this thing for us.)



Judd is an actress who still has yet to make much of an impression upon me. With *High Crimes,* she gives another solid, no-nonsense performance, an even balance of toughness and vulnerability that's suitable for the character without adding any extraneous layers. But it's the company of Freeman that helps Judd imbue her character with most of its more interesting shadings—Freeman plays Grimes, the black sheep of the film, with enough grace to make Judd seem more interesting beside him. He seems completely relaxed and yet completely serious—in other words, smooth and sexy. Freeman is a first-class actor who wears his age nakedly and extremely well. If the new colour-blind Hollywood promoted at the Oscars means anything at all, he should be getting some of the roles currently being passed onto Gene Hackman or Jack Nicholson. Freeman always lends a little magic to the many humdrum Hollywood films he's cast in (backing up white stars), but he deserves something far better.

High Crimes
Directed by Carl Franklin • Written by Yuri Zeltser and Cary Bickley • Starring Ashley Judd and Morgan Freeman • Opens Fri, Apr 5

Don't come a-knocking

Idiotic, arrogant *Van Wilder* is definitely not a-rocking

BY JOSEF BRAUN

I think it goes without saying that most youth-oriented sex comedies are pretty disposable. Whether the setting is a high school, a college, a ski lodge, a house party or a summer camp, the results, at best, are usually about as memorable as the average bowel movement. The 1980s were chock-full of them, though with time many were relegated exclusively to the direct-to-video market—and store shelves were certainly the place for them, since these items, like even the most preservative-infused junk foods, had a limited lifespan and were replaced on a regular basis with fresh stock of nearly identical content.

comedy

But as this breed of film slowly died out, the current gross-out variety of youth-oriented sex comedy built up steam, marketed itself as something novel and its most popular examples, such as *American Pie,* now enjoy a level of success the makers of *Porky's* probably never even dreamed possible. *American Pie* makes a movie like first-time director Walt Becker's ***National Lampoon's Van Wilder*** seem like something of a throwback, I suppose. The gags, though pumped up with increased graphic sexual content, feel recycled from the '80s, the plot (essentially a series of pranks masterminded by a lovable, party-hosting college student) comes off as an eerily perfect amalgamation of its '80s predecessors, the clothes look like they're all derived from the blandest '80s fashions and even some of the supporting players (such as *Revenge of the Nerds*'s Curtis "Booger" Armstrong or, most depressingly, Erik Estrada playing a washed-up Erik Estrada) are '80s MIAs, on display to perhaps beef up the film's cred.

Thinking through the 100 dull minutes I spent watching *Van Wilder* barely even prompts a tired sigh. Written by Brent Goldberg and David Wagner, the duo behind *Saving Ryan's Privates, Van Wilder* can't even muster a fraction of the inspiration put into other *National Lampoon* flicks—not a tough legacy to live up to. The giddy, horny energy that can sometimes give life to these sort of films is nowhere in sight because Goldberg and Wagner write like impotent old men instead of goofy, premature-ejaculating 17-year-olds. They work so religiously within such a crusty old formula that any sense of real sex or real fun has been sacrificed in favour of upholding this genre's most cherished, most unspeakably dumb myths—e.g., the notion that rich American white boys are, for some reason, experts on getting laid and need to show all of the less-privileged kids or visible minorities (such as Kal Penn's miserably stereotypical Indian exchange student) how it's done.

The hero and the Tara

Ryan Reynolds inhabits the title character with a perpetual phony smile and exudes a charmless upper-class arrogance (he enjoys telling his minions to take notes when he speaks) that, considering his apparent popularity with his peers, reminds us *Van Wilder* operates within the realm of pure fantasy. Tara Reid plays his love interest, the token uptight hottie with an ultra-anal-retentive boyfriend who really just needs to be reminded to party it up and wear tighter shirts. Reid's turns in *Urban Legend* and *Josie and the Pussycats* hardly displayed great aptitude or (combined with her appearance on the cover of *Maxim)* taste, but nothing in those films matches the humiliation she must endure in *Van Wilder* in pretending to be attracted to such a knob.



Oddly, I don't think *Van Wilder* is geared toward young people at all, but toward people in their thirties who, for some mysterious reason, miss the stupidest movies of their youth. The only silver lining I can see is that it may be a sign that the deluge of '80s nostalgia (which began in, like, 1990) is finally running out of steam.

National Lampoon's Van Wilder
Directed by Walt Becker • Written by Brent Goldberg and David Wagner • Starring Ryan Reynolds and Tara Reid • Opens Fri, Apr 5

arts

The fellowship of the spring

Christopher Anderson is one member of Alberta Ballet's dance family

BY ALLISON KYDD

[preview] dance

Though press releases for Alberta Ballet's **Spring Concert** give top billing to the internationally known headliners Evelyn Hart (of the Royal Winnipeg Ballet) and Rex Harrington (of the National Ballet of Canada), Alberta Ballet itself isn't controlled by the star system.

So says Christopher Anderson, one of the provincial company's principal dancers. Stars, he adds, aren't necessary in smaller companies like Alberta Ballet (which has 24 to 30 dancers), because most performances involve the whole company and it's more important to function as a family. Only in larger companies, where competition can create more of a "sense of purpose," does the star system make more sense.

This rationale bodes well for the company's cohesiveness. However, Hart (a Companion of the Order of Canada who has won a Governor General's Award among many other honours) and Harrington (Canada's best-known male dancer and a seasoned international performer) cannot help but be a draw. This weekend, the pair will dance Sir Frederick Ashton's *Meditation From Thaïs* (music by Jules Massenet) and Derek Deane's *Impromptu Pas de Deux* (performed to Joseph Schubert's "Klaviestücke in E flat minor")—both Hart trademarks.

Of course, Anderson, a soloist with the San Francisco Ballet before coming to Alberta in August of 2001, can't deny being a star of the Alberta Ballet (as well as an excellent impromptu spokesperson). Among his influences, he lists Anatole Vilzak, who taught him "it's okay to love your art," Evelyn Cisneros, "the consummate professional," choreographer Mark Morris and Fred Astaire, of whom Anderson says admiringly, "When he danced, he fully danced." Anderson is the male lead in two of the company's three works on this weekend's program.

First is George Balanchine's *Divertimento No. 15*, which Anderson describes as the jewel of a group of ballets created to honour the classics. "It is musically and choreographically perfect," he says. The ballet, which premiered in New York City in 1952, is also known for its beautiful costumes and its Mozart score. Anderson also leads in *Much Ado...*, created for Alberta Ballet by San Francisco Ballet artistic director Helgi Tomasson. ("The *pas de deux* is sublime," Anderson promises.) The third offering is Wen Wei Wang's *Snow*, danced to Canadian composer Glen Buhr's "Winter Poems 1 & 11." "[It's] an abstract contemporary work in two parts," Anderson says, "the first highlighting the lyrical qualities of the female dancers, the second displaying the prowess of the male dancers."



François Chevennement and Tanya Dobler get the drift of Wen Wei Wang's *Snow*

Nissinen in action

The Spring Concert is one of Mikko Nissinen's last shows as artistic director of Alberta Ballet. Nissinen, who can be credited with putting Alberta Ballet in the international spotlight, will be replaced by Quebecer Jean Grandmaitre once he assumes his duties as the new director of the Boston Ballet. According to Anderson, Grandmaitre has "wonderful energy [and is] well versed in the politics of fundraising," both useful attributes in an artistic director.

As that quote suggests, Anderson is sensitive to the realities of the dance world, and he offers some sensible advice for aspiring dancers. A career in dance must be the dancer's decision, and even professional dancers must be prepared to deal with a three-month layoff between seasons. Some, like Anderson, can line up guest work or opportunities to teach. But teaching, he says, is "more than a case of just replicating what you have been taught.... You are training the next generation of dancers." Above all, he says, dancers must be able to maintain a "beginner's mind"—after all, dance is a "primal art form, originally used for telling stories around the campfire about something we didn't understand." ❶

Spring Concert
Alberta Ballet • Jubilee Auditorium • Fri-Sat, Apr 5-6 • TicketMaster (451-8000)

THEATRE NOTES

all the world is a stage

BY PAUL MATWYCHUK

Towards more picturesque speech

***Under Milk Wood* • Timms Centre for the Arts • To Apr 6 • reVUE**

Dylan Thomas's 1954 "play for voices" *Under Milk Wood* is usually referred to as a tribute to the Welsh coastal village of Laugharne—called "Llareggub" in the play. But Thomas seems to have conceived it just as much as a tribute to his own bountiful imagination, his ear for the cadences of the English language and his talent for creating dozens upon dozens of homespun poetic images so apt and yet so unexpected that they're beautiful and funny all at once. (Much like Lora Brovold, who turns up here as, among many other characters, the hormone-addled, never-been-kissed teenager Mae Rose Cottage, who at one point vows she plans to "sin until she blows up!")

The play takes us through a typical spring day in the lives of Llareggub's many inhabitants, but that premise is merely a clothesline on which Thomas hangs as many images, songs, poems and vivid turns of phrase as he can possibly think of. The nighttime sky in Llareggub isn't merely black—it's "Bible-black." People aren't just happy; they're "happy as a Saturday." At the start of the play, the town is "as silent as a domino" but by midday, the streets are "as full as a lovebird's egg."

I thought the play was lovely, but I wouldn't be surprised if it's simply too much of a good thing for some audiences' tastes. The language of the play is so unrelentingly rich and poetic that your imagination chokes on it; it's like sucking on a candy cane with honey poured on top of it. And at times, Thomas's writing lapses into simple showoffiness—a character like the clock-collecting Lord Cutglass serves no dramatic function, for instance; he's just there so that Thomas can dash off a *tour de force* description of his roomful of various ticking timepieces. And the opening sequence, in which the two narrators (Matthew Kloster and Fleur Jacobs) describe the individual dreams of what feels like upwards of 50 different characters, lasts twice as long as it needs to.

Luckily, Thomas's vision of the world is essentially a comic one, and his willingness to poke fun at his characters (and even his own poetic excesses) is what makes *Under Milk Wood* such an appealing play. The play's plotless structure gives it an unusually spontaneous feel, as if Thomas felt free to include whatever stray, goofy notions happened to fly into his head—just look at the deliriously ridiculous names he gives his minor characters (Organ Morgan, Ocky Milkman, Gossamer Beynon, Willy Nilly Postman, Bessie Bighead), or the cheeky name he gives the town they live in. (Spell "Llareggub" backwards to see what I mean.)

Studio Theatre guest director Thomas Peacocke has wisely made the decision to stage this play as simply as possible, lest the stagecraft distract from Thomas's words. Colin Winslow's set consists of little more than a wooden circle and an arrangement of chairs; his one indulgence is a screen at the back of the stage that gradually irises open to reveal a blue sky behind it and then slowly closes again as night begins to fall. True, the cast members' Welsh accents are highly variable, and Danny Dorosh (who plays blind old Captain Cat) is patently neither blind nor old, but for the most part the ensemble gels, with each scene and each character blending smoothly into the next. Standout performers include David Lefort Nugent (as an entire gallery of lovesick suitors and dreamy-eyed artists), Andrew Kushnir (very funny as the would-be wife-poisoner Mr. Pugh) and Adrienne Smook (who plays Polly Garter, the town tramp, who sings a heartbreaking ballad about poor, dead "Little Willie Wee," the one true love of her life).

Dylan Thomas joined Little Willie Wee only five months after completing *Under Milk Wood*, and that knowledge only adds to the slight air of melancholy that hangs over this play as the lights fade to black and Kloster and Jacobs deliver their final soliloquies. After all, how can Llareggub wake up and live through another day without Thomas around to imagine it? The only way I can think of is to go see the play again. And you know what? I just might. ❶



Late for dinner

Midlife gives dinner-theatre material the deluxe treatment

BY PAUL MATWYCHUK

Midlife is a comedy about Jack, a middle-aged executive at an oil company who, almost despite himself, winds up getting romantically involved with Amber, an attractive young woman who's just been hired on in the public relations department. The situation is played for laughs, with Jack the aggressive businessman getting completely discombobulated as he tries to figure out how to react to this sexy young thing's romantic advances—and how to keep the whole thing hidden from his wife. Now, not to put down the Mayfield, but most theatre companies tend to let the dinner theatres handle all the comedies about successful middle-aged men coming apart at the seams as they carry on extramarital affairs.

And even though *Midlife* was written by onetime Governor-General's Award nominee Eugene Stickland, and even though it's being staged by Theatre Network, and even though Sterling Award-winners John Wright and Medina Hahn are playing Jack and Amber instead of McLean Stevenson and Karen Valentine, this is still a dinner-theatre play at heart. It's a dinner-theatre play with a really, really distinguished pedigree, but that doesn't change the fact that one of the biggest laughs occurs when Amber suggests that Jack come by her place later that night; after glancing at the gift she's just given him (a pair of steel Chinese meditation spheres), he blurts out, "Okay. I'll be sure to bring my balls!"

Wright in the zone

The best thing about the show is John Wright's performance as Jack. If Amber seduces Jack, Wright seduces

theatre

the audience right from his very first monologue—"Lying in our darkened room," he says, clutching a golf club in front of him as if it were the roll-bar on a slowly ascending roller coaster, "these pains settle on my chest and push their fingers deep and hard into the soft hole around my heart, filling me with dread and speculation of my demise. No doubt about it." His voice lowers, and with as much doomy portentousness as he can muster, he finishes the thought: "I," he says, "am in the Drop Zone."

Wright is very funny as a man who feels comfortable in only two environments: his office and the golf course. (And now even his golf game is starting to slip.) When his wife tells him that they need to revitalize their marriage by going on a date, or when a young co-worker named Delvecchio (Kevin Kruchkywich) tells him about his sexual adventures in Internet chatrooms, Wright reacts with a wonderful mix of incredulity and fear over how quickly the world seems to be changing around him—it's as though Jack keeps waking up to find that someone's sneaked into his house in the middle of the night and rearranged all the furniture. It's kind of a mystery as to why Amber takes such an immediate interest in Jack, but Wright is so likable in the role that you're willing, more or less, to suspend your disbelief.

Hahn solo?

Delvecchio is also kind of a cipher—you're never quite sure if he's a dope or a shrewdie—but at least Kruchkywich finds a good comic rhythm for his performance, especially in his scenes with Wright. Their dialogue is a maze of clipped sentences, sports metaphors and shop talk, but the two actors negotiate it in a way that suggests the prickly nature of their characters' relationship—together, they convey the paternal affection that exists between Jack and Delvecchio, but they never stop playing their subtle game of office politics, and by the end of the play they throw in the added complication of having become romantic rivals. As for Hahn, I would have liked to have seen her play Amber with a little less giddiness; this might be just me, but I suspect it would take someone with a lot more self-possession to convince Jack (and Delvecchio, for that matter) to lose his composure as completely as he does around her.



John Wright is torn between his club and his member in *Midlife*

I'm still several years away from having a midlife crisis of my own, thank God, but I suspect that even if I were older, *Midlife* would still have a slightly musty, dated feel to it. (The scene in which Amber, a film studies graduate, drags Jack to see an avant-garde Japanese movie feels particularly creaky—when she tells him the movie is five hours long and contains only six lines of dialogue, the gag relies on such a dumb, archaic notion of the kind of movies highbrow film buffs enjoy that the scene falls flat.) *Midlife* has laughs in it; it's a slick production and by no means a disgrace. It just feels as though the cast and crew are overqualified for it—as Jack might say, on this particular course, they're giving themselves too large a handicap. ◊

Midlife
The Roxy • To Apr 7 • Theatre Network • 453-2440

My kountry 'tis of thee

Kafka's Amerika is a visual treat, but the story fails to come alive

BY PAUL MATWYCHUK

The scene where the young, idealistic immigrant Karl Rossman receives his first glimpse of the New World in *Amerika* is one of the eeriest and most mysterious of all the images in Kafka's work: as his boat sails towards Ellis Island, Karl sees the Statue of Liberty for the very first time. Except in Kafka's book, instead holding a torch above her head, the statue Karl sees is brandishing a sword.

That image is duplicated in ***Kafka's Amerika***, Gerry Potter and Sandhano Schultze's stage adaptation of Kafka's early, unfinished novel, but somehow it doesn't carry quite the same power that it does on the page. In the book, that sword is our first clue that the world we're entering is an alternate America—it's "Amerika" with a "K," a country that exists only in the imagination of the author (who, of course, never travelled to America and so was free to dream up his own nightmare nation in its place). In the play, it's only the first of a series of disconnected, arbitrary-seeming incidents that, while many of them work on their own merits, don't gather much momentum or create any interesting thematic patterns when they're placed next to each other.

The play follows young Karl's adventures in his new homeland after an embarrassing incident with the family chambermaid inspires his stern, unforgiving parents to ship him out of Czechoslovakia and into the arms of his uncle, a sinister type in an immaculate white suit who has quickly achieved a great deal of power and money in Amerika and tells Karl that can do the same if only he behaves himself. However,

theatre

it's not long before Karl's uncle, on the flimsiest of pretexts, kicks Karl out as well. Jobless and nearly broke, Karl falls into the company of Delamarche and Robinson, an unsavoury pair of hoboes who claim they can help Karl find a job but who seem more interested in simply picking his pockets of whatever little food and money he still has on him. Karl eventually lands a job working the elevator at a luxury hotel, but this proves to be only a brief stopover on Karl's downward plunge on the Amerikan economic ladder—by the end of the play, he has become little more than a slave, all hope of personal happiness or financial success having seemingly passed far out of his reach.

The ides of Delamarche

But once the play reaches its rather abrupt final scene, it's hard to figure out exactly what Potter and Schultze are trying to say about America or the immigrant experience—or even the specific immigrant at the centre of their story. Even the tone feels uncertain: *Kafka's Amerika* has its moments of comedy (including a bizarre scene where Karl engages in an impromptu wrestling match with a flirtatious young woman named Klara (Vanessa Sabourin)) and its sinister moments, too (especially in the scenes involving Timothy J. Anderson's Delamarche). But too many of the scenes fall into a nebulous zone somewhere in the middle, neither grotesque enough to be funny nor atmospheric enough to be eerie. And the character of Karl just isn't a strong enough engine to pull you through the story, past its shortcomings, all the way to the end.

Still, he's well-played by Patrick Howarth, who approaches the role almost as if he were acting in a silent film, and his eternal optimism (not to mention his graceful pratfalls) are reminiscent of Harold Lloyd. (It's easy to imagine someone like Buster Keaton creating a classic short about working as an elevator boy at a fancy hotel.) But the play's repetitive structure doesn't give the character much room to grow. Time and again, Karl gets lured into some kind of compromising situation, only to have an authority figure discover him and refuse to believe a single one of his protestations of innocence. Before long, the gag starts to feel a little threadbare.



Amerika's sweethearts: Timoth[illegible] Anderson, Patrick Howarth and Glenn Nelson in *Kafka's Amerika*

Unemotional baggage?

The play has a strong visual presence; the action unfolds in front of (and sometimes behind) an enormous screen upon which visual designer Ian Jackson projects a series of evocative black-and-white photos and simple animations, and Trevor Schmidt's witty costumes are a great aid to a show like this one, in which almost everyone in the cast has to play a series of different roles—almost every outfit tells you all you need to know about each new character all by itself. C.M. Zuby's luggage-strewn set isn't quite on the level of her work earlier this season for Northern Light on *Blood Oranges*, but it does manage to suggest a wide variety of settings while always evoking the oppressiveness of Karl's surroundings. The play is an honourable effort to turn Kafka's original novel into a play, but it still feels like the metamorphosis is as yet incomplete. ◊

Kafka's Amerika
La Cité Francophone (8627-91 St) • To Apr 7 • Northern Light Theatre • TIX on the Square (420-1757)

Edmonton's Premiere AIDS/HIV Gala

In support of HIV Edmonton

Featuring exciting performances, food from Edmonton's best restaurants, silent auction, treasure chest and dancing to the sounds of the Kit Kat Club!

BLACK WHITE affair



Saturday, April 13, 2002 7:30 p.m.

Winspear Centre

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ROCKIE HOROSCOPE

By ROCKIE GARDINER

ARIES (Mar 20-Apr 19): The annual birthday rebirthing process can affect you more deeply this year than usual. Somehow you tie into an unspoken (and probably unspeakable) desire, perhaps an inexplicable curiosity about exotic people and arcane practices. As Mercury and the sun meet in your sign, you might become a cleverer and more well-spoken Ram. This is an asset because when your assertive Mars ruler tests unpredictable Uranus midweek and you do something weird, you'll be able to talk your way out of a difficult situation.

TAURUS (Apr 20-May 20): The Bull is fortunate when it comes to finances this week, but as for artistic or romantic matters, you could lose your sense of what's possible and what isn't. While you're making magic, music or movies, the inspiration generated by Neptune's square to your Venus ruler produces fantastic results. But when you apply such faith in the power of illusion to your love life, you're courting, if not disaster, then disappointment. Could anybody be as perfect as the person you're idealizing?

GEMINI (May 21-June 20): [illegible] your Mercury ruler and the daring Aries sun join forces. Friends probably know more than they're willing to reveal about a partnership matter, but if you're persistent and swear to secrecy, you'll find out what you want to know. This is a good time to take steps to repair a relationship that's showing some wear and tear but is nowhere near unravelling.

CANCER (June 21-July 22): Are you up for an award? If not a blue ribbon or a statue you can clutch, perhaps a smashing review will be what materializes from the media-driven merger of Mercury and the Aries sun in your career midheaven. Don't be surprised if your family's good name shows up in the press, especially since work and service is the other area of your chart being highlighted. What you want to avoid is any combination of money and friends; this week a joint investment can destroy the friendship.

LEO (July 23-Aug 22): Lions, particularly those born around August 10, can be extremely fortunate this weekend. Your brilliant sun ruler and Mercury in fiery Aries provide a soaring spirit, brilliant ideas and, despite prior pain, a willingness to fall in love again. This is no harmless flirtation but something deep that, for a change, isn't headed toward imminent disaster. That scary situation can be sidestepped if you stay clear of airports and an erratic partner, parent or employer who is about to blow a fuse.

VIRGO (Aug 23-Sept 22): Things may get a little too parental or family-centric for comfort. Virgins are experiencing another of those six-times-a-year meetings between your Mercury ruler and the sun. This weekend the ideas transmitted by the powers that be concern a joint financial matter, the occult or a legacy in the making. Let's hope the inheritance is memorabilia stored in the attic for lo these many years and not a dirty little secret a relative decides it's time to reveal.

LIBRA (Sept 23-Oct 22): Smartass, smart mouth. This weekend the clever folks across the table might also be full of piss and vinegar. When the sun and Mercury meet in often-acidic, always courageous Aries, people like to get straight to the point, sometimes by taking a shot at the heart. But because you—well, your Venus ruler—is protected by lucky Jupiter, the slings and arrows should slide right off. No one appreciates wit, wisdom and the written word more than Librans, especially if you're acquiring the info you need.

SCORPIO (Oct 23-Nov 21): Another opportunity for collecting the big bucks can show up when Mercury and the Aries sun favour your Pluto co-ruler. Making a lot of money might not be that rare an event, but because the dough flows easily from the work you're doing or the service you're providing, it's foolhardy to take the rewarding trine aspect for granted. And don't aggravate an unstable family matter by poking and prodding away at it. Your Mars co-ruler is teetering on the edge, and you could be there as well.

SAGITTARIUS (Nov 22-Dec 21): A lot of creative energy gets unleashed this weekend, so be sure to avail yourself of whatever pleasures you can uncover by hanging around your Aries house of romance, risk and recreation. Whether you're playing sports or playing around, you're likely to do something you normally wouldn't do in any season except spring. Incidentally, children might suddenly become objects of desire (non-sexual, that is) as well as instructors in the art of living and loving. The heart chakra opens. Will a toddler toddle in?

CAPRICORN (Dec 22-Jan 20): Insights into house and garden plus your family tree come easily this week, but in no particular order. While thoughtful Mercury and the aggressive Aries sun join forces, you might feel that you're under the gun. Don't like it? Then don't insist on digging deeper into questions that arise or tapping into your relatives' sketchy memories. While you don't have to spend a ton on impulse buying, a provocative square midweek to high-tech Uranus in your money house could provide a valid reason.

AQUARIUS (Jan 21-Feb 18): Natives born at the end of January are super-susceptible to anything that reeks of romance right now. The artsy-fartsy vibe is also strong, so find something to do that'll protect you from the excesses of an overactive imagination. Mid-February birthdates could be the target of an angry Aries, Scorpio, Gemini or Virgo bent on wreaking havoc (or at least disrupting a stable situation at home). Does April 2000 set off an alarm? That was the last time Mars in Taurus squared your Uranus ruler.

PISCES (Feb 19-Mar 19): Like some Water-Bearers, Fish are in for one helluva fanciful weekend. But since Pisces is a more emotional sign than idea-driven Aquarius, you'll probably adore [illegible] be a true romance. Artists fare better than lovers do because they have a chance to make real money, and get closer to a casual friend who could become a patron. Nonetheless, faux, faking it and fraud are very much in evidence. Examine the bait before you bite.

ARTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488 G-6611, 488-5900. *•SYMBOL OF QUALITY.* Until Apr. 27. **THE DISCOVERY GALLERY** *•CLAY OUT OF PROVINCE:* Pauline Pelletier, Second Sole, Fleur McLauchlan. Until Apr. 27.

THE ARTS BARNS 10330-84 Ave., *ART JOURNEYS 2:* Artworks by youth from the *i human* program. Paintings by the rebellious, lost and disenfranchised. Musical performances (6, 7:30 and 9pm). WED, Apr. 10, starting at 4pm.

ART BEAT GALLERY 8 Mission Ave., St. Albert, 459-3679. *A FAMILY RATED SHOW.* Paintings by Mel Heath, Fran Heath and Karen Findlay. Until Apr. 12.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. Group show featuring pieces by the artists members of the gallery. Until Apr. 10.

CYBERTOPIA INTERNET CAFÉ 11607 Jasper Ave. *PLAYING WITH ABSTRACT:* Children's stories, abstract paintings by Chris Chalifoux. Until Apr. 14.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. New landscapes by Antonio Murado. Until Apr. 6.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. *•JOE NORRIS-PAINTED VISIONS OF NOVA SCOTIA* Until May 5. *•FLUFF AND FEATHERS, BEADS AND BRAIDS:* Work by Cornelius Krieghoff, Edward Curtis and contemporary works by First Nation artists Norval Morrisseau, Joanne Cardinal-Schubert, Alex Janvier, George Littlechild. Until May 5. *•JUDY CHICAGO–RESOLUTIONS: A STITCH IN TIME:* New work by Judy Chicago, creator of the installation *The Dinner Party.* Apr. 5-June 9. *•FABRICATIONS:* New work by Gillian Collyer, Janet Norton, Zoe Williams. Apr. 6-June 9. **•THE KITCHEN GALLERY:** *NESTING:* New installation by Holly Newman. **•CHILDREN'S GALLERY** *FROM HEAD TO TOE:* Created by Lisa Murray. Until July 28. •Admission: Members free, $5 adult, $3 senior/student, $2 child (6-12), free (child 5 and under). Free Thu after 4pm. *•PORTRAIT OF A LADY IN A GREEN HAT: A NOT SO STILL LIFE:* Full-day art and writing workshop with Eunice Scarfe and Raffaella Montenurro. SAT, Apr. 6, 9-3:30pm. $75 (incl. materials and lunch). Pre-register. *•ALL IN ONE DAY SUNDAY* SUN, Apr. 7, (1pm): The art of Judy Chicago: Tour with Steven Mann. (2pm): Talking with artists Gillian Collyer, Janet Morton, Zoe Williams. (3pm): Kitchen Talk: Walk-through with artist Holy Newman.

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd., 482-1402. *APRIL FLOWERS:* Works in watercolour and oil by Sheilagh Knox and Donna Gallant. Until May 4. Opening reception SAT, Apr. 6, 1-4pm.

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. *ART IS ACTIVISM:* Contemporary anarchist art from Canada, the United States, and Europe. Videos, prints, posters, sculpture, paintings, journals, photographs, graphics, and books augmented by artistic documentation of protests, gatherings and other events. Until Apr. 7.

FRAME OF MIND GALLERY 6150-90 Ave., Ottewell Shopping Centre, 477-3463. Open Mon-Sat 10am-6pm. Edmonton Washi Chigire Art Association annual group exhibition Daily afternoon demos. Apr. 13-25. Opening reception SAT, Apr. 13, 2-4:30pm.

FRONT GALLERY 12312 Jasper Ave., 488-2952. Open Tue-Sat 10am-5pm. Landscapes in watercolour by Francis Alty-arscott. Until Apr. 18.

FORT DOOR 10308-81 Ave., 432-7535. Eskimo soapstone carvings (human, bears, walrus, seals, birds, Inukshuk) by M. Iyaituk. West Coast Indian and Eskimo silver jewellery by L Descoteaux.

THE FRINGE GALLERY Basnit., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sunday. *1:33* Group exhibition of figurative sculpture. Apr. 8-30.

GENERATIONS GALLERY 5411-51 St., Stony Plain, 963-2777. Open daily 10am-4pm. *FIGURES ON FRIDAYS:* Presented by The Group With No Name (an artist collective from Lethbridge). Figure drawings, paintings and sculptures. Until May 6. Opening reception SUN, Apr. 7, 1-4pm.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed 11am-4pm, Sat 12-4:30pm or by appointment. *SPRING SHOW:* Until Apr. 6.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. *POSTMARK:* Works by Clay Ellis. Until Apr. 20.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. Exhibition of landscape works by Pearl Murray and Mary Sustrik. Apr. 8-May. 2. Open house WED, Apr. 10, 6:30-8:30pm.

JOHNSON GALLERY *•7711-85 St., 465-6171.* Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Watercolours by Glenda Beaver, Jim Brager and Joe Hair. Pottery by Blackmore Studios and Peggy Heer. **•11817-80 St.** Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Serigraphs by Meredith Evans, Illingworth Kerr, Armand Vallee and Elkie Sommer. Pottery by Noburo Kubo.

LATITUDE 53 10137-104 St., 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. *•NEW GEOGRAPHERS:* Six emerging Edmonton artists curated by Isabela C. Varela. Until May 18. Opening reception FRI, Apr. 5, 8pm.

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. *GIFTS FROM THE LAND–A SHOW OF NEW DONATIONS:* New donations from professional Edmonton artists to the hospital collection. Until Apr. 7.

MOUNTAIN FOODS CAFÉ – JASPER Connaught Drive, across from the Via Station. **KUNST AUSSTELLUNG EXHIBITION WALL:** •Watercolours by Barb Brooks. Until Apr. 8. •Multimedia works by Jasper artist Maria Kavcic. Apr. 8-May 13.

NORTHERN ALBERTA WOODCARVERS ASSOCIATION Westmount Junior High School, Gym, 11125-131 St., 416-2341. Annual wood carving show, sale and competition. Carving on display. SAT, Apr. 13 (10am-5pm); SUN, Apr. 14, 10am-5pm. Free.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. *UTILITY:* Sculptural furniture by Catherine Burgess, Agnieszka Matejko, Megan Strickfaden. Until Apr. 27.

RED GALLERY AND STUDIO 9621 Whyte Ave., 439-8210. Open Tue-Sat 11am-5pm. Recent domestic landscapes, portraits and still lifes by Christl Bergstrom. Ongoing.

RIGOLETTO'S CAFÉ 10068-108 St., 426-2122. Open Mon-Sat 11am-2am. *DAMSELS IN DISTRESS:* Exhibition and sale of funky paintings by Christine Frost.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. *•CHINATOWN TANGO:* Solo exhibition of new works by Edmonton artist Dick Der. *•JAZZ FOR BREAKFAST:* Solo exhibition of new work by Edmonton artist Marianne Watchel. Apr. 6-23. Opening reception SAT, Apr. 6, 1-4pm.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. *•SPECK:* Print installation by Barbara Balfour of Toronto. Until Apr. 6. •Japanese visiting artist Michiko Suzuki. Apr. 11-May 11.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. *NEW ASPECTS:* Oil paintings, watercolours and mixed-media works by various artists.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists.

UNIVERSITY EXTENSION CENTRE GALLERY 2nd FL, University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm; Fri 8:30am-4.30pm; Sat 9am-noon. Graduating student exhibitions. Until May 9.

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. *SUITE NEW PAINTINGS:* By Les Graff. Until Apr. 27.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. Recent paintings combining historical floral imagery with colourful abstract panels by Tim Merrett. Until Apr. 23.

WEST END GALLERY 12308 Jasper Ave., 488-4892. "Neighbourhoods" by Paul Jorgensen, still life paintings by Claude A. Simard and Joanne Gauthier, etchings by Irene Klar, blown glass plates by Don McLennan, glass art by Susan Gottselig. Until Apr. 19.

THE WORKS GALLERY Main Floor, Commerce Place (beside ICON Hair), Jasper Ave., 421-1591. Open Mon-Sat 11am-5:30pm. *VOCATIO:* Exhibition of sculptures by Mark Bellows. These works were completed in the North Edmonton Sculpture Workshop. Until Apr. 13, 11am-5:30pm. Meet the artist closing reception SAT, Apr. 13, 1-3pm.

DANCE

ALBERTA BALLET Jubilee Auditorium, 11455-87 Ave., 451-8000. Spring Concert Programme: Featuring Evelyn Hart (Royal Winnipeg Ballet), Rex Harrington (National Ballet of Canada). TIX @ TicketMaster. Apr. 5-6, 8pm.

THEATRE

ANNE Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. By Paul Ledoux Adapted from the novel *Anne of Green Gables* by L.M. Montgomery. Until Apr. 7.

APPLE Kaasa Theatre, lower level Jubilee Auditorium, 420-1757. By Vern Thiessen. Presented by Workshop West. Andy's marriage is broken. He gets downsized from his job and starts to spend his days in the park. He meets a mysterious young woman. Apr. 11-21, 8pm. No show Sun, Mon evenings. TIX Tue, Apr. 16 Two-for-one. Opening Night Thu, Apr. 11 $25 (incl. reception). $16 adult, $13 student/senior @ TIX on the Square.

THE BIRTH OF ROCK 'N' ROLL Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. Welcome back to the '50s. Attend the grand opening of ROCN, the newest radio station in town. Until Apr. 14.

CHIMPROV! The New Varscona Theatre, 10329-83 Ave., 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

DEEP SPACE KLEIN Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 1310 Fort Rd., 448-9339. It's 2075 and Klein is running for election aboard his orbital flagship the Deep Space Klein. Until May 4.

DIE-NASTY Varscona Theatre, 10329-83 Ave., 433-3399. Edmonton's long-running, live improvised soap opera. Every Mon, 8pm.

THE DRAWER BOY Citadel Shoctor Theatre, 9828-101A Ave., 426-4811. By Michael Healy. Comedy. On a small farm, lies can heal and the truth can tear everything apart Until Apr. 7.

EVITA Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. Lyrics by Tim Rice, music by Andrew Lloyd Webber. The story of Argentina's First Lady, Eva Peron. Apr. 12-June 23. TIX from $35.

HAMLET Citadel MacLab Theatre, 9828-101A Ave., 426-4811. By William Shakespeare. Murder, sex, intrigue, conspiracy, suicide and revenge... TIX $24.61-$44.95. pay-what-you-can Sun, Apr. 7, 8pm. Half-price rush seats one-hour before ea. performance. Until Apr. 28.

INSPIRATION! Timms Centre for the Arts, 87 Ave., 112 St., U of A Campus, 420-1757. Presented by MRB Theatre Productions. Family entertainment. Musical theatre performances dance performances and music by MC. Fundraiser for the Cleft Palate Clinic, U of A Hospital. Thu, Apr. 11, 7:30pm. TIX $15 (incl refreshments) @ TIX on the Square.

KAFKA'S AMERIKA La Cité Francophone, 8527-91 St., 471-1586, 420-1757. Presented by Northern Light Theatre. By Gerry Potter and Sandhano Schultze. Amid a boatload of hopeful immigrants spilling onto the grungy harbour, a young man steps eagerly into his new life. Until Apr. 7, 8pm. TIX $16 adult, $14 senior/student @ TIX on the Square.

LOUIS DAVID RIEL–THE DRAMATIC MUSICAL Convocation Hall, U of A Campus, Old Arts building, 436-3164. Presented by Musical Mania Musical Theatre Company. Thu, Apr 18, 1:45pm. TIX $10.

MIDLIFE The Roxy, 10708-124 St., 453-2440 Presented by Theatre Network. By Eugene Stickland. Directed by Bradley Moss. Centred around the midlife crisis of an oil company executive, Stickland probes contemporary relationships and the stumbling blocks to intimacy in our age of chatrooms, downsizing and hands-free passion. Until Apr. 7.

POKI TALKS Varscona Theatre, 10329-83 Ave., 420-1757, 433-3399 (voice box #2). Presented by Teatro La Quindicina. Written and performed by Jeff Haslam. Directed by Stewart Lemoine. Poki Schvedtar, unravels the tangled web of his life and loves in this multimedia traipse across the globe. Also starring Davina Stewart. Apr. 11-27, 8pm; Saturday matinees 2pm. TIX $15 adult, $12 student/senior/equity. Adv. tickets @ TIX on the Square. Tue evening, Sat mat pay-what-you-can. Two-for-one night Fri, Apr. 12.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

TWO DUCKS KISSING 3rd Fl., Edmonton Centre, 475-3654. Presented by Jagged Edge Theatre. By Rick Kiebiech. A dark romantic comedy. Brian Burnett would like to marry Emma Miller. But it's 5:30 in the morning and his girlfriend is acting weird. Until Apr. 13. Tue-Fri 12:10-1pm; Sat 8pm. TIX $8; $4 Tue.

UNDER MILK WOOD Timms Centre for the Arts, U of A Campus, 112 St., 87 Ave., 492-2495. By Dylan Thomas. Presented by Studio Theatre. A day in the life of a small Welsh community. Until Apr. 6, 8pm; matinee Thu, Apr. 4, 12:30pm. TIX $8-$20.

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development. •*MRIYA EXHIBITION:* 1:100 scale reproductions of major airplanes, rockets and space technology. Models of the world's largest airplane AN-225 Mriya, and the Zenith rocket of Sea Launch. Until June 21.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX $5.75 adult; $4.50 senior; children under 4 free.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm (until May 17). •Animals as Architects exhibit weekends, drop-in 1-4pm. SUN 7, 14, 21, 28 (1-4pm): Songs of Spring. TIX $1 child (2-12 yrs); $1.50 adult; $1.25 youth (13-17 yrs)/senior; $4.25 family.

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •*GLACIERS TO CARTIER: EXPLORERS:* Until May 27. •**DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation $2. •Genealogy workshops: Until Apr. 9.

MUTTART CONSERVATORY 9626-96A St, 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •*RIBBONS AND RUFFLES SHOW:* Spring in the Show Pyramid. Apr. 12-June 9. •*ART OF MARGUERITE BASKETT:* Watercolours by Marguerite Baskett. Apr. 12-May 24. SUN 7 (11am-5pm): African Violet sale. TIX $5 adult, $4 senior/youth, $2.50 child, $15 family.

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •**TransCanada PipeLines Gallery:** *Space Place:* Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca, Open weekdays 9am-9pm; weekends 9am-5pm. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH:** Geology collection. Permanent exhibit. •**THE HABITAT GALLERY:** Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY:** •*BUG ROOM:* Live invertebrate display. Permanent. •*THE BIRD GALLERY:* Mounted birds. Permanent. •*THE SIXTIES EXHIBITION:* Exhibition continues until May 12. An explosive mix of images, objects and sound exploring the decade that changed us all. Mike McCartney's Liverpool - *Sixties Black and Whites.* Until May 12. •*WAITING FOR THE LIGHT:* Until April 7. •TIX weekdays (25% off) $9 adult; $7.50 senior; $4.50 youth (7-17 yrs.); free child 6 and under; $22.50 family. •**EDMONTON FILM SOCIETY** Museum Theatre. MON 8 (8pm): *Last Holiday* (1950). Admission: $5 student/senior (65+); $4 children (12 and under).

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; Sat 12-4pm. Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multi-media presentation on the past, present and future of telecommunication starring Xeldon the talking robot. TIX $3 adult, $2 child, $5 family.

KIDS STUFF

A.C.T. AQUATIC AND RECREATION CENTRE Rundle Park, 496-1494. SAT 6 (12-4pm): Family party.

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm); TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. •Every TUE (4pm): Readers' Theatre Workshop, Grades 4+. Pre-register.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Little Tales for Little People, 3-5 yrs. Until Apr. 11, Apr. 25-May 30. Stories, finger plays, and games. Drop-in.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE CHILDREN'S GALLERY** *FROM HEAD TO TOE* by Lisa Murray. For children 4-12 yrs. •*Raiders of the Lost Art.* Saturday art classes for ages 4-5; 6-8 and 9-11. •Every SAT: Drop-in youth workshops for ages 12+.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC) Meet at Biological Sciences Building main entrance, U of A, 454-8846. SAT 6 (1pm-3pm): Discovery Group Series for Grades 5-9: Cells R Us. Free for members (EABC Memberships available). Pre-register.

GRANT MacEWAN COLLEGE Jasper Place Campus, 10045-156 St., 497-4303. •Creative Movement classes for 2-3 yrs. Starting Apr. 27. •Children's Theatre classes, 9-12 yrs. July 15-19 and July 29-Aug. 2.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every THU (10:15am): Totally Twos. Until Apr. 25. •Every TUE (10:15am and 2pm): Pre-school fun time. Until Apr. 23. 3-5 yrs. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. SAT 6 (2pm): Tale Travel - A Game for Book Lovers, 8-12 yrs. Pre-register. Participants must be able to read.

JOHN WALTER MUSEUM Kinsmen Sports Centre Park, 496-8787. SUN 31 (1-4pm): Easter egg hunt. Free. SUN 7 (1-4pm): Knot or weave a bracelet. Free. SUN 14 (1-4pm): Wooden toys.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE/WED (10am): Pre-school storytime, 3-5 yrs. Until Apr. 24. •Every THU (7pm): Family storytime, 3+ yrs. Until Apr. 25.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every THU (10:15-10:45am): Baby laptime. Crawling, birth-23 months. Until Apr. 4. Pre-register.

PENNY McKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos. Until Apr. 16. Drop-in. •Every WED (2pm): Pre-school storytime, 3-5 yrs. Until Apr. 17. Drop-in.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. SAT 6 (1-4pm): Art-Ventures: Recycle, re-use, redesign, 5-12 yrs. $2/child. TUE 9, THU 11 (1:30-2:30pm): Parent and Pre-schooler program: Sunny Sunflowers. $5/child. Pre-register. SAT 13 (1-4pm): Art-Ventures: Mini-city, 5-12 yrs. $2/child.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Drop-in storytime, 3-5 yrs. •Every FRI (10:30am): Totally twos. Until Apr. 18. Pre-register. •Every THU (10:30-11am): Baby laptime, 6-12 mos. Until Apr. 18.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Apr. 24. Drop-in. •Every TUE (10:15-10:45am): Family storytime. Until Apr. 23. Drop-in. •Every WED (10:15-10:45am): Time for twos. Pre-register.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Until Apr. 9. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •Every SUN (2pm): Children's storytime, 3+ yrs. Until Apr. 28. •Every SAT (10am): Research central, 9-12 yrs. Pre-register. Until Apr. 27.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. Open daily 9:30am-4pm. •Every SUN (1-4pm): Zoo Sundays. SUN 7 (1-4pm): Endangered animals close to home. SUN 14 (1-4pm): Spring forward special event. TIX $2.75 child (2-12), $4.25 adult, $3.50 youth (13-17)/senior, $14 family.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every TUE (11:15am): Time for twos. Until Apr. 23. •Every THU (10:30am): Time for twos. Until Apr. 25. 2-2 years. Pre-register. •Every TUE (10:15am): Baby laptime. Until Apr. 23. 1-2 yrs. Pre-register. •Every WED (7pm): Bedtime tales. Until Apr. 24. Pre-register.

YMCA Jamie Platz 481-YMCA; Castle Downs 476-YMCA; William Lutsky 439-YMCA. FRI 12 (7:30-10:30pm): Support YMCA Youth Leadershiop Development. TIX $7.

LECTURES/MEETINGS

AMNESTY INTERNATIONAL Stanley A. Milner Library, Winston Churchill Sq., 436-4946. TUE 9 (11:30am-1:30pm): Musical session on tolerance and human rights. Music by Lisa B., Randy Rillo and Uwe. Speaker Joanna Bukczynska presents *Torture and the Need to Abolish It.* Free.

ARTHRITIS SOCIETY 639-10830 Jasper Ave., 424-1740. WED 10 (6:30pm): Training program information meeting for Joints in Motion Marathon Training.

CENTRE FOR WELLNESS IN MOTION N. Edmonton, 459-3908. Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet so you can feel better all over.

DANCE EXPRESSIONZ Capital Tower Building, 206, 10609-101 St., 426-4766. Relieve daily stress through dance.

EDMONTON UNITARIAN CHURCH 12530-110 Ave., 988-3802. SAT 6 (4-6pm): Presented by Friends of the Parkland Institute. *Edmonton Health Care Study Circle Part 5. Preparing Our Submission For the Romanow Commission.* Small group discussion.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 474-6058. THU 11 (Noon-1pm): The Lunch Hour Talk: *Canada: Who Gets In?* with Sonia Bitar and Jim Gurnett. Free.

GRANT MacEWAN COLLEGE 497-5292. SAT 6: MacEwan Griffins Athletics reunion. TIX $20.

LIONS SENIOR CITIZEN CENTRE 111 Ave., 113 St., 486-2343. MON 8 (7:30pm): The Edmonton African Violet Society monthly meeting. Featuring slides from the Apr. 2001 show, a video on violets and other Gesneriads.

LUPUS SOCIETY OF ALBERTA 464-5619. THU 11 (7-8:30pm): Information and discussion group. Pre-register.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until Apr. 26. Drop-in. •450-0511. First WED ea. month (3-4:30pm): Mill Woods Reading Group.

MULTIPLE SCLEROSIS SOCIETY 471-3034. Saturday Tai Chi. Pre-register.

N'ORATORS TOASTMASTERS CLUB NE, 474-6001. •Every THU evening overcome your fears of public speaking.

NORTHERN ALBERTA ALLIANCE ON RACE RELATIONS (NAARR) 425-4644, www.naarr.org. A Healing Process - September 11: Dealing with the Backlash. •**Millwoods Welcome Centre for Immigrants,** 335 Tower 2 Millbourne Mall, Lounge Room, 7609-30th Ave. THU 4 (noon-1:30pm): Community meeting. •**Family Centre** (Northside), Board Room, 513 Hermitage Rd. FRI 5 (noon-1:30pm): Community meeting. •**University of Alberta,** International Centre, 172 HUB International, Board Room, U of A Campus. WED 10 (6-8pm): Community meetings. •**Stanley A. Milner Library,** Edmonton Multicultural Society, 6 Fl., Board Rm. THU 11 (5:30-7pm): Community meeting. •**Grant MacEwan College–City Centre Campus,** Rm. 7-269. TUE 16 (noon-1:30pm): Community meeting. •**Edmonton Immigrant Services Association,** Cromdale School, East Rm., 11240-79 St., 425-4644. SUN 28 (2-4pm): Community meeting (in French).

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 5 (6:45-8:30am): Question and answer day, topic: *Great Ways to Save Money for Your Business.* $2. Everyone welcome.

ORLANDO BOOKS Bloomsbury Rm. (upstairs), 10123 Whyte Ave. FRI 5: An evening of video and learning. (7pm): *Indymedia Newsreal, March Edition.* (8pm): *What Happened in El Firme:* Forced displacement on the Colombian Pacific. Plus *Colombia in Crisis:* Interview with Former High Commissioner for Peace in Colombia. After the videos a presentation and discussion with Enrique Chacon. Admission by donation. Proceeds to The Canada Colombia Solidarity Campaign, Alberta IMC, and future screenings.

PUBLIC MEETING St. Thomas Moore Catholic Church, 210 Haddow Close, 496-6055. THU 11 (7pm): Proposed amendment to the Terwillegar Towne Neighbourhood Area Structure Plan.

PURSUERS TOASTMASTERS CLUB Cedar Park Inn, 51 Ave., Calgary Trail, 417-6580. •Every WED (7-9pm): Learn public speaking and how to run meetings. Meet positive, enthusiastic members who are improving their lives. Free.

UNIVERSITY OF ALBERTA •**COALITION AGAINST WAR AND RACISM** Humanities Centre, Rm. 1-7, U of A Campus. •Every THU (4:30-5:30pm): Meeting. Everyone welcome. •**CORBETT HALL** From Corbet Hall, down Whyte Ave. to Strathcona Farmers' Market. SAT 6 (11:15am): *End the Occupation: End the Violence:* Demonstration rally presented by Canadians for Equality and Peace for Palestinians. •**DENTISTRY-PHARMACY CENTRE** Rm. 4069, 492-5834. TUE 9 (7pm): *The Roots of Dentistry: Tools for Teeth* by speaker Dr. G.H. Sperber. Presented by The University of Alberta Museums. •**EDUCATION BUILDING NORTH** www.keepmedicarepublic.ca. Rm. 2-115, 423-4581, SAT 6 (1pm): Friends of Medicare Teach-in for public healthcare. A look at the Mazankowski report and the government's plans to boost the for-profit health business, and shift cost directly to families. Pre-register. Free. •**HUMANITIES BUILDING** Rm. L-3. FRI 5 (2pm): Richard Bulliet presents *Islam's Crisis of Authority.* •**SIXTEENTH ANNUAL JOSEPH R. ROYCE RESEARCH CONFERENCE** Biological Sciences Building, 492-4202. FRI 5: •Rm. CW-410. (9:15-10:45): Poster presentations. •Rm P-116 (10:45-noon; 1-2pm; 2:15-3:15pm): Paper presentations. •Rm CW-410 (3:30-5pm): Robert Siegler presents *Relations Between Short-and Long-term Change.* •**SPANISH LANGUAGE CAFÉ** Parkallen Pizza, Upstairs 8424-109 St., 492-4221. •Every THU (7-8:30pm): Beginner-adv. students of Spanish, opportunity to practice conversational skills.

WASKAHEGAN TRAIL ASSOCIATION •**Cloverdale Community League,** Cloverdale Park, 98 Ave., 96A St., 962-0020. SUN 7 (10am): Free 10km guided hike. Bring lunch and beverage or wieners and buns for a cookout. •**Abbottsfield Mall,** Beside MacDonald's, 30 St., 118 Ave., 992-6234. SUN 14 (10am): Free 11km guided hike at Fort Saskatchewan city trails.

LITERARY EVENTS

BACKROOM VODKA BAR 10324-82 Ave., upstairs. •Every TUE (8pm): Poetry Open Stage with the Raving Poets Band hosted by The Alberta Beatnik.

GRANT MACEWAN COLLEGE Downtown Campus, 497-4636. FRI 12-SUN 14: Get Publishing! Conference.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •First WED ea. month (3-4:30pm): Mill Woods Reading Group.

NAKED CYBER CAFÉ 10442-82 Ave., 433-9730. FRI 12 (8pm): Fetish poetry: X-rated poetry.

ORLANDO BOOKS 10123 Whyte Ave., 432-7633. FRI 12 (7:30pm): Launch, readings and reception for Quartet 2002:*Tom Three Persons* by Yvonne Trainer; *Guys Named Bill* by Leslie Greentree; *Before a Blue Sky Moon* by Weyman Chan; *Science Fiction Saint* by Nancy Jo Cullen.

STEEPS THE URBAN TEAHOUSE 12411 Stony Plain Rd. SAT 6 (7pm): The 124th Street Fiction Reading Series presents local writers: Leslie Aitken, Mark Kozub, Allison Kydd, Gord McRae and Kathie Sutherland. Free.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., Library Theatre, downstairs, 490-1414. SAT 6 (2-4pm): Showdown at the Poetry Corral: Calgary vs. Edmonton: Four Calgary bards go head-to-head with members of Edmonton's Stroll of Poets Society. All ages welcome. Free.

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469 4999. THU 4-FRI 5 (8:30pm); SAT 6 (8pm and 10:30pm): Leif Skyving. THU 11-FRI 12 (8:30pm); SAT 13 (8pm and 10:30pm): Henry O. Watson.

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

OTTEWELL PUB 6108-90 Ave., 450-5953. MON 8: Leif Skyving.

SIDETRACK CAFÉ 10333-112 Street, 421-1326. •Every THU (7:30-9:30pm): What Happens Next? comedy improv show, hosted by Graham Neil. Through winter and spring. TIX $3.

QUEER LISTINGS

AGAPE Rm. 7-152, 7 Fl., Education North Building, U of A. •Every THU (5-6pm): A sexual orientation and schooling focus group. For info: Dr. Andre Grace andre.grace@ualberta.ca.

AIDS NETWORK OF EDMONTON SOCIETY 201, 11456 Jasper Ave., 488-5742. Support services for people affected with HIV infection/AIDS. Info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

AXIOS 454-8449. A support group, local chapter of the International organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

BOOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

DIGNITY EDMONTON 482-6845. Support community for lesbigay Catholics and friends.

DOWN UNDER 12224 Jasper Ave., 482-7960. Steam bath.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network...in positive, proud space where being yourself is the norm.

FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY 702, 10242-105 St., 488-5773. Education, training and support organization.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9912-106 St., www.edmc.net/glccc. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights. •5th Floor, 10909 Jasper Ave., 488-3234. WED 10 (1-5pm): Breaking Barriers–Workshop for Sexual Minority Youth In Care. Hands-on approaches for service providers supporting gay, lesbian, bisexual, transgender and questioning youth. Cost $25 professional, $10 low-income.

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

HIV EDMONTON'S BLACK AND WHITE AFFAIR Winspear Centre, 4 Sir Winston Churchill Sq., www.hivedmonton.com, 428-1414. SAT 13 (7:30pm): TIX $50.

HIV NETWORK OF EDMONTON SOCIETY 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768. www.connect.ab.ca/~livepos/ Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling, daily drop-in.

LUTHERANS CONCERNED 426-0905. www.lcna.org. All Chapters–A spiritual community which gathers monthly for sharing, friendship, individual support, and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 429-2321. Weekly church services, non denominational.

PFLAG GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians /gays/bisexuals/transgenders.

POLICE LIAISON COMMITTEE 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

SECRETS BAR AND GRILL 10249 107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

YOUTH UNDERSTANDING YOUTH Suite 45, 9912-106 St., 488-3234. Gay and Lesbian Community Centre. •Every SAT (8-10pm): A social and support group for youth under the age of 25.

SPECIAL EVENTS

FACULTÉ ST. JEAN 8406-91 St., Students Rm., 474-6058, 475-7729. SAT 6 (2-4pm): *Rwanda, We Remember:* A memorial for the victims of the 1994 genocide.

WORLD HEALTH DAY 496-4999. SUN 7: Swimming pools and fitness centres at City Leisure Centres, Kinsmen Sports Centre, Commonwealth Sports and Fitness Centre. $1 admission. Free public skating at Mill woods Recreation Centre, 3:45-4:45pm.

YOUTH EMERGENCY SHELTER SOCIETY Eastwood Hall, 479-8234, 468-7070. SUN 7: In Search of an Oasis III: Moroccan feast. Silent auction. TIX $30 adv only. Frundraiser for Youth Emergency Shelter Society.

WORKSHOPS

ACTORS INTENSIVE WORKSHOP 433-1124. Learn film auditioning techniques from a working actor whose movies have screened in Europe, North America, and Asia. Ongoing workshop weekday evenings. Free.

ARTHRITIS SOCIETY Mill Woods Assembly, 2225-66 St., 424-1740. The Arthritis Self-Management Program (6-wk course). $25 ea; $45 couple members; $35 non-member; $55 non-member couple. Pre-register.

CANADIAN MENTAL HEALTH ASSOCIATION 414-6307. Workshop on Dealing with Difficult People. Apr. 9-23.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. •Drying and preserving floral material. Apr. 4, 11. $39. •Dried flower arranging. Apr. 6. $35. •Turf management. Apr. 6. $45. •Landscape design a blending of Easter and Western philosophies. Apr. 7, 14, 21. $69. •Pruning. Apr. 7. $36. History of British gardenslide lecture. Apr. 9. $2. •Looking at Lilies. Apr. 11. $28. •Willow High-backed armchair. Apr. 12-14. $116. •Vine Wreath. Apr. 13. $28. •Twig swag. Apr. 13. $28. •Haiku. Apr. 13. Pre-register for all courses. •Orchid flower painting. Apr. 14. $50.

ENERGY DANCING FOR BODY, MIND AND SOUL 460-9774. •Every WED (7-9pm): Learn how to release chronic pain, clear blockages to healing, and de-stress past and present trauma. Workshop with Barbara May. $17.

GRANT MacEWAN COLLEGE •**Jasper Place Campus,** 10045-156 St., 497-4336. •Arts Outreach trip to London. May 10-19. $2295. •Vocal Performance I. Starts May 1. •Vocal Performance II. Starts Apr. 30. •Middle Eastern Drumming. Starts May 1. •Guitar Basics. Starts May 7. •Rhythm Guitar Studies. Starts May 7.

REDEMPTORIST CENTRE FOR GROWTH 10713-85 Ave., 432-1665. •Every MON night: The Soul of Dreamwork. Work with your dream images in a small group setting. Until Apr. 8. Pre-register.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Adults and kids art classes, professional instruction, with small class sizes.

CLASSIFIEDS

Deadline for classified advertising is 12 noon the Tuesday before publication

FREE•FREE•FREE•FREE•FREE
ARTIST/NON PROFIT CLASSIFIEDS
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for four weeks, if you require an ad to be renewed or cancelled please phone 426-1996 or fax 426-2889. Please fax your ad to 426-2889, or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

artist to artist

Profiles Public Art Gallery seeking proposals from artists working in all styles and mediums for 2003 exhibitions. Info Ph Heidi Alther 460-4310. **Deadline: SAT, Apr. 6.**
na0214

North Edmonton Sculpture Workshop seeks other artists making large sculpture for outdoor show. Send 5 images, CV, SASE to NESW, 10549-116 St., Edm. AB. T5H 3L8.
na0220

education

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artist to artist

The Sixth Annual MadCat Women's International Film Festival seeks to exhibit provocative and visionary works. Info @ www.somaglow.com/madcat or e-m: MadCat at alionbear@earthlink.net with your name, address, phone etc. to get on the MadCat Mailing list. **Deadlines: Apr. 30 and July 5, 2002.** Entry Fee: $10-30 Pay what you can afford!
na0214

Audition for April:
Looking for 3 male actors between 55-80 years for non-union independant feature video. Ph 464-6034 for audition times. Shooting June 1.
na0401

You can't tell a Pollock from a Renoir,
but you love the arts anyway?
We need you!
The 17th Annual Works Visual Arts Festival is looking for enthusiastic volunteers to help in all areas. Ph Brent 426-2122, ext. 230 for info
na0307

THE CANADIAN COLLEGE OF PERFORMING ARTS will be holding auditions for entry into the college for Fall 2002 and summer performance/training program "Spirit of a Nation" at the Alberta College Conservatory of Music. Applicants should arrive half an hour prior to scheduled audition time to complete their application. Ph 250-595-9970 for details
na0228

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VW0328 (5 + 2 wk)

Jubilations Dinner Theatre will be holding general auditions **Tuesday, April 16.** For more info call (780) 405-9819 or (780) 484-2424.
na0321

education

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VW0404-0509 (5wks)

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artist to artist

Call 483-3372 ask for Nancy. Looking for people **interested in having their own business** in a small downtown place.
na0228

Seeking original one-act scripts for Jagged Edge Lunchbox Theatre's new season. Mail to: 329 Edmonton Centre, 10205-101 St. Edmonton, T5J 2Z2.
na0228

Space for Artists in Arts Habitat–living space (approx. 700 sq.ft.) an attached studio (approx. 450 sq.ft.) combined rent is $800/mnth + utilities. Ph 488-2339, or the Edmonton Arts Council 424-2787 for application.
na0114

Wanted: Heated garage for full-sized Greyhound bus. Artist looking for space to renovate. Cheap/free. Could barter. Call Randa 431-0265.
na0228

The 2002 Alberta Summer Games presents **ROYAL BANK FESTIVAL IN THE PARK CALL TO ARTISTS.** Participate in the *Plein-Air Paint Out and Wet Painting Show and Sale* **Aug. 15-17.** Mirror Lake, Jubilee Park and Rudy Swanson Recreation Area in Camrose, AB. For info/register ph Audrey 1-780-672-7873,
e-m: candler@telusplanet.net
na0321

musicians

COME CHECK OUT OUR NEW LINE OF GARRISON AND HAMER GUITARS
Bring in this ad and recieve a FREE coffee mug! Limited quantities. St. John's Music 14214 Stony Plain Road.
Open 9:30-5:30 Mon thru Fri 9:30-5:00 Sat
VW0321-0404 (3 wks)

Young female vocalist wanted for songwriting/studio/ band seeking soulful R&B style singer 468-1686.
na0328

Bass player, electric/upright for mostly original country/folk/bluegrass band. Members include former Hiway 2 and nonfiction songwriters. Call Marc @433-3111 or email to tooga@powersurfr.com
na0328

education

film classes

LA DIRECTOR
Tom Logan in Edmonton April 5, 6 7 to teach teen and adult actors how to act for film and T.V. Beginners class (audition skills for one and two person commercials and two and three person film and TV scenes. Advanced class (like following directors instructions on a real set). To register for classes call 780-460-4607.
www.tomlogan.com
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VW0325-0404 (2 wks)

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workshops

EXPERIENCE SPANISH
The Hispanic Bilingual Association offers two programs: Adults (8 levels), children (3 levels), social events, Hispanic Club. Wednesday evening for 10 weeks. Strathearn Schol, 8728-93 Avenue. Classes start April 10 Registration: April 2 and 3, 7:30-9:00 pm or April 6, 10:30 am- noon. www.ehba.org. Tel/Fax 472-0532.
VW0325-0404 (2 wks)

musicians

Helping Bands find musicians and Musicians find Bands. www.talentintheraw.com
na0404

Seeking m/f guitarist for rock band. Infl: Motorhead, Judas Priest, Cheerleader.
e-m: project_357@hotmail.com
na0404

Nothing At All **seeks a talented bassist** into Samiam, Fairweather, Seaweed. Must have good gear, hard working, willing to tour.
e-m: nothingatallmusic@hotmail.com
Ph 453-1161, leave message.
na0404

Three pro players still **looking for (Hi-range) singer** (Sammy Hagar, Steven Tyler, Fredie Mercury). Call Jeff @ 469-5201 or Michael @ 449-5425. Serious seekers only.
na0404

Bass player needed for high-energy original band. h 458-5027, leave message. Matt.
na0404

Judgemental wants a singer! Must be self-motivated, reliable, creative, professionally minded with a strong voice with good range. Exp. necessary, guitar a plus. Infl: Metallica, Godsmack, Pantera. Ph Chuck 962-4543, Mark 484-7120.
na0404

Lead vocalist, drummer, keyboards required for established '80s rock act. Experienced and dedicated call Kevin 497-3318.
na0404

Singer/songwriter looking to start cover/original heavy project. Just beginning. Infl: Tool, Perfect Circle, Staind. Call 472-1748 after 5:30.
na0404

Bass player, electric/upright for mostly original country/folk/bluegrass band. Members include former Hiway 2 and nonfiction songwriters. Call Marc @433-3111 or e-m: tooga@powersurfr.com
na0404

Bass player wanted for serious, non-touring ambiotic funky group emphasizing improvisational movements. Ph Brian 481-0533 or e-m tooga@powersurfr.com
na0404

Keyboard player wanted for serious, non-touring ambiotic funky group emphasizing improvisational movements. Phone Brian @481-0533 or email tooga@powersurfr.com
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Pro-rock vocalist seeking mature band mates to take our music to the world. Can you handle the real thing? Let's see... 432-4246.
na0321

Bassist and rythym guitar needed for cool local project. Hip, Headstones, and all cool music played. Vocals needed. Call Jeff 914-7711.
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Established lead vocalist seeking committed hard rock band ready for the world. Please no amateurs. 432-4246, 9884-4660.
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na0314

Beatboxer/Vocal Percussionist required to back-up a vocal band. Experience is not necessary... enthusiasm is. Call Michael at 456-6625.
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15-year-old drummer seeking guitar and vocals for a rock band under the age of 18. Call Q-Mc @ 916-1340.
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Songwriter/guitarist seeks female bass player with vocals to form moody and soulful flower-punk band. Int. Velvet Underground, Pixies. Call George 910-5907.
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I am a **female vocalist looking to do lead, duet, or back-up** for a local band. Interested? Call 465-1842.
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Experienced and reliable drummer required for active 3-piece alt-rock/electronica outfit. under 30 only please. Call Dex @ 455-9310.
na0328

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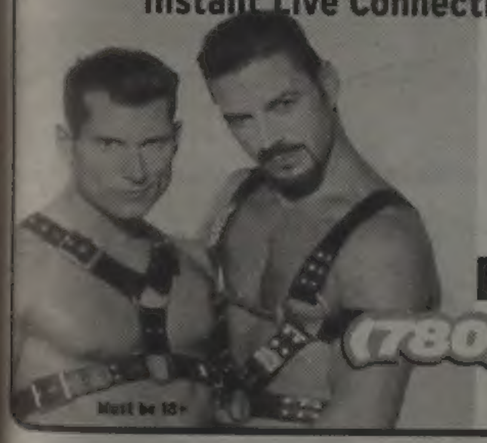
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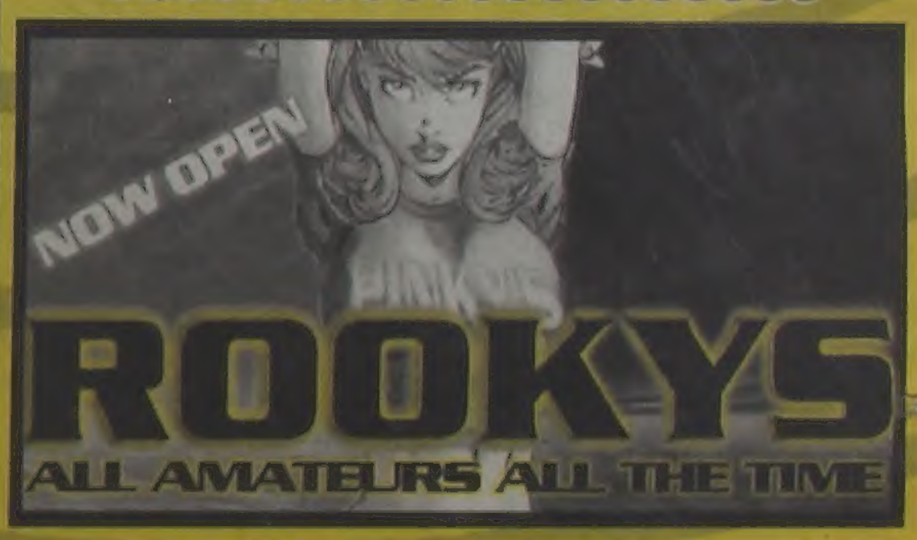
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